

MEN BEHAVING BADLY

Why progressive culture needs to change **P14**

HONEY, BOO! BOO!

Tons of Halloween fun in our special pullout **P27**

'THEY LIVE' AGAIN!

The cult classic comes to Blu-ray **P42**

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GUARDIAN PHOTO BY BRITTANY M. POWELL

FEAST

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and more in our fall food and drink spectacular **PAGE 21**



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GUARDIAN INTELLIGENCE

What you need to know

PROFILES IN SHAMELESSNESS

David Lee, who is running for Supervisor in District 1, sent out a mailer attacking his opponent, incumbent Sup. Eric Mar, over Mar's vote in favor of the 8 Washington Condo project. "Housing for the rich ... or housing for everyone," it asks, implying that Mar wants a place for millionaires on the waterfront but not middle-class housing. The irony: Lee, sitting as a member of the Recreation and Parks Commission, voted to exempt 8 Washington from the law barring new buildings from shadowing city parks — so he supported the project, too. | PHOTO BY MIKE KOOZMIN/SF NEWSPAPER CO.



VOTING FROM THE INSIDE

If there's ever a recall campaign for the SF Sheriff, some 400 of Ross Mirkarimi's closest constituents will be eligible to vote. That's because the Sheriff's Office just announced that a partnership between Prison Legal Services and the Department of Elections has registered a record number of inmates at the county jail. Campaigns that want to deliver materials to this particular voting bloc can drop them off at 555 7th Street Room 201.

SHOW ME THE ... MONEY?

A friend of ours tells us his mom was visiting from Switzerland last week, doing the SF tourist thing — and what was on top of the bucket list? A trip to the Castro to see the naked guys. She's not alone — the F-Market trolley is full of people sticking cameras out the windows as they pass Jane Warner Plaza. So whatever you think of public nudity, it's clearly good for the tourist biz. Which makes us wonder: Should the city economist study Sup. Scott Wiener's nudity ban to see if it will have a negative impact on the business climate? Should the city get some more guys (maybe younger, hotter ones) to parade around, just to drum up a little economic activity and create a few jobs?



PHOTO BY MIKE KOOZMIN/SF NEWSPAPER CO.



PHOTO BY MIKE KOOZMIN/SF NEWSPAPER CO.

COULD BMX SINK PROP. B?

The BMX bike competition scene out in front of City Hall has its fans — but it's also coming at a tough political time for the Recreation and Parks Department, which is seeking approval for a \$190 million bond act on the November ballot. The opponents of the bond say that Rec-Park is privatizing public spaces (see: Civic Center Plaza), closing them to the regular users (in this case for 17 days), and trying to milk cash out of the park system (Mountain Dew, the sponsor of the event, is paying Rec-Park \$311,000).

Even Sup. John Avalos, a supporter of the bond act, Proposition B, thinks this is a bit over the top: "I think it is chasing cheap dollars," he told the Chron. "I think a good portion of the public is going to feel that way." And if they turn around and vote against Prop. B, Rec-Park will have only itself to blame.

BREAK FROM TORTILLA PRISON

Suffering burrito burnout? Your beans will sing at Bernal Heights' new Ethiopian spot, Eji's (331 Cortland, SF. www.ejsethiopian.com), where spicy red lentils are scooped up perfectly with La Cocina graduate Eji Atlaw's injera bread — served with sauteed greens as part of Atlaw's specialty dish, misir wot. Although the grand opening was last Friday, you may already be a fan from Eji's appearance at this summer's Street Food Festival.



DINO BITE

SFBG music writer Haley Zaremba described Dinosaur Jr.'s J. Mascis as angelic, even mid-shred, on the Fillmore stage Oct. 10: "The luminescent glow of the stage lights on his long, white hair created a halo effect appropriate for an alt-rock god."



POLITICAL ALERTS

THURSDAY 25

TAKE BACK THE PLAZA

Oakland City Hall, 14th and Broadway, Oakl; www.occupyoakland.org. 5pm, free. A year ago Oct. 25, the streets of downtown Oakland were the site of a historic event. Police had moved in on the Occupy camp next to City Hall, and the people there, and hundreds of supporters, resisted. In the dark, the fight raged on, and the tear gas clouds, and bean-bag bullets would spread fear and radicalism throughout the crowd. In one infamous incident, Iraq war veteran Scott Olsen was hit in the head with a bean-bag round, and his name spread throughout the country. Occupy Oakland will not let the anniversary of this day pass unmarked and is calling for a night of protest.

UNITE FOR PROP. A

El Rio, 158 Mission, SF; Facebook: Community united for Prop A at El Rio. 6-9pm, \$10-25. If fighting for a better world isn't your thing this Thursday, try fundraising for one! Join supervisors John Avalos and David Campos, City College board members and labor leadership for a event supporting Prop. A. Prop A would establish a much-needed parcel tax to keep City College serving students even as it faces the challenges of the accreditation process. You can also come to be entertained by MC Anna Conda and StormMiguel Florez, and leave decorated with the "I am City College" logo if you bring something to silkscreen.

SUNDAY 28

ASWAT IN CONCERT

Islamic Cultural Center, 1433 Madison, Oakl; www.mecaforpeace.org. 3-5:30pm, \$10-50. ASWAT, whose name means "one voice," will be performing songs that "represent our feelings towards occupation (the Israeli occupation of the West Bank, Gaza, and East Jerusalem), the beauty of the land, our civil rights in this country, the Arab American experience and fighting hate and misinformation," according to ASWAT's founder Nabila Mango. This is the big annual benefit for the Middle East Children's Alliance (MECA), and this year, the money goes to the Maia Project, which helps with clean water for the children of Palestine. "To date," Mango says, "we've installed 37 water sanitation/purification systems in schools in Gaza, reaching 35,000 children and their families. The World Health Organization cites that 95 percent of the water in Gaza is unfit to drink."



PHOTO BY MIKE KOOZMIN/SF NEWSPAPER CO.

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Wilbur Storey, statement of the aims
of the Chicago Times, 1861

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FREE PROGRAMS

OCTOBER 19

6–8:45 PM

Wilsey Court

Americano Social Club, led by Michael Zisman on mandolin
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and accordionist Mark Davis, will play music for *la dolce vita*: a
mix of romantic and eclectic melodies from all over the world.

Hands-on art making

Koret Auditorium

Native American Poetry Series, organized by Kim Shuck
featuring Naomi Quiñonez, Mica Valdez, and Luke Warm Water

Piazzoni Mural Rooms

Artist Fellow Monique Jenkinson shares a portion of her work-
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Image:Americano Social Club, photo by Dennis Hearne

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THIS WEEK AT SFBG.COM

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ON THE BLOGS

POLITICS

Olague picks up more endorsements in the D5 race

Progressives have gotta find another bar: Daly's Dive is shutting its doors

NOISE

Must-see shows this week include Flying Lotus, Portland's Red Fang, Seattle's Crypts, SSION at Future I Perfect, a zombie prom, and a haunted hoedown

Andre Torrez reviews his last Saturday night: Clarion Alley Block Party, followed by the nudity-filled exhibitions of Cathedral X at the Lab

Macklemore gets the straights singing about gay marriage, at the Fillmore

PIXEL VISION

Halloween craft books — *Knitmare on Elm Street*, anyone?

Read our interview with Linda Anusasananan in print, then check out the web-only recipe from her *Hakka Cookbook*

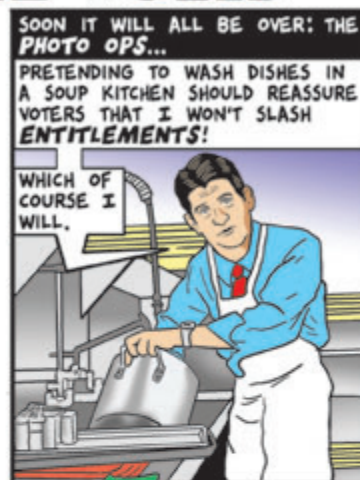
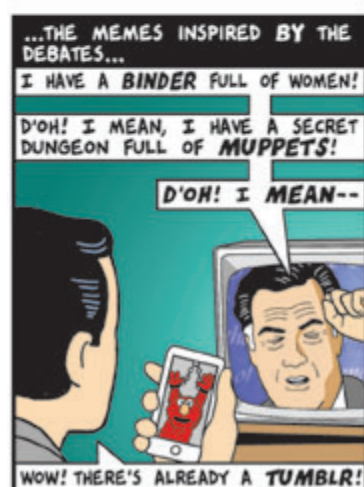
Author of *How To Be Black* Baratunde Thurston talks tech and race

SEX SF

Good Vibes short erotic film competition takes center stage in our rundown of the week in sex events

THIS MODERN WORLD

THE END IS NEAR



by TOM TOMORROW



TOM TOMORROW @10-24-2012...www.thismodernworld.com...twitter.com/tomtomorrow

MOVE ON, MR. MAYOR

EDITORIAL San Francisco politics hasn't been this tense in years — and it's not just because of the upcoming election. The battle over Mayor Lee's attempt to oust Sheriff Ross Mirkarimi has left bitter divisions at City Hall and in communities all over town. And the mayor is only making things worse.

In an odd way — and we say odd because it was so expensive and a misuse of mayoral power — the system worked. Mirkarimi, who had a physical altercation with his wife that left a bruise on her arm, took responsibility and pled guilty to a misdemeanor; he's now on probation and undergoing counseling.

After the mayor decided to invoke a rarely used Charter provision and suspend Mirkarimi without pay, the Ethics Commission held hearings, conducted and extensive inquiry and voted to uphold the charges, with the chair, Benjamin Hur, strongly dissenting. Every one of the commissioners raised thoughtful points; several poked big holes in the mayor's case.

Then the Board of Supervisors met — and again, the members carefully considered Mirkarimi's actions, the language and history of the City Charter, the prevailing law, and the facts of the case. There was remarkably little political grandstanding; we listened to the entire meeting, lasting more than seven hours, and were left with the impression that the supervisors took their job seriously, weighed the case, forced the City Attorney's Office, representing the mayor, and Mirkarimi's defense team, to justify their arguments, and rendered a ruling.

Nine votes were needed to remove the sheriff; that's appropriate for such a profound sanction. Only seven supervisors sided with the mayor, and the four who rejected the charges had excellent, well-stated and credible reasons.

That's the way the Charter outlined this process playing out, and in the end, the mayor

ANOTHER LOOK AT OLAGUE

BY CLEVE JONES

OPINION As Election Day nears, the chaotic contest for supervisor in District 5 represents a critical decision for progressive voters in the district — and for activists across the city.

The campaign for Julian Davis, the original first choice of many left/liberal activists, has imploded and is now in free-fall. The repercussions of the board's vote on Sheriff Ross Mirkarimi continues to reverberate, nowhere more than in District 5. And respected progressive advocates who had worked together for decades are now estranged, even as our city faces urgent challenges of great complexity.

I don't know Davis or the other candidates in District 5, but I sat down with Supervisor Christina Olague last month after she received the endorsement of the San Francisco Labor

Council. It was our first meeting, and as I rode the Metro to Civic Center I was, frankly, not expecting much. Like many San Franciscans, I could not help but be skeptical of anyone appointed by Mayor Ed Lee. I had heard of decisions made and votes cast by Olague that troubled me. I was not expecting to like her, but friends of mine in the labor movement encouraged me to speak with her directly and I'm glad I did.

I started to like Olague as we walked from her office to find some lunch. Before we got to a restaurant I was already asking her questions about some of the tougher choices she's made. We didn't agree on everything, of course, but I was struck by her candor, her common sense, and pragmatic progressive values.

Christina Olague grew up in a migrant labor community in the Central Valley. She survived

the often-brutal working conditions and poverty that define the lives of some of the most cruelly exploited workers in the United States. She became active in politics early in life, put herself through school, and moved to San Francisco, where she became a familiar figure in the city's grassroots community.

As a Latina, and as a member of the LGBT community, Olague's life experiences shaped her politics and basic values. Her candidacy is important in a city that seems every day more destined to become an enclave reserved exclusively for only the very wealthy and most privileged.

I endorsed Olague several weeks before she cast her vote on the struggle between Lee and Mirkarimi. I would have continued to support her regardless of her vote that day. But the bitterness of that controversy, and the nature of the scandal now sur-

CONTINUES ON PAGE 7 >>

EDITORIALS

MOVE ON, MR. MAYOR CONT>>

lacked the overwhelming consensus he would have needed to use his executive authority to remove from office someone duly chosen by the voters. It's done; it's over. Most of the city would like to move on.

That's not to say that Mirkarimi should be celebrating. He did an inexcusable thing. Domestic violence advocates have every right to be unhappy with his actions — and nobody, nobody in town should condone his behavior. He's not denying it, either; he accepted the criminal consequences and will now have to demonstrate that he's

able to do his job.

But the mayor won't move on. Mirkarimi sent him a note asking for a meeting, and Lee hasn't responded. That shows a lack of leadership — and a lack of the civility that the mayor promised us when he took office. Ed Lee started this political process, and now that it's over, he should be leading the effort to pull the city back together, to recognize that there were valid arguments on both sides of this case

and his didn't prevail — and to stop the demonization of people who didn't agree with him. **SFBG**

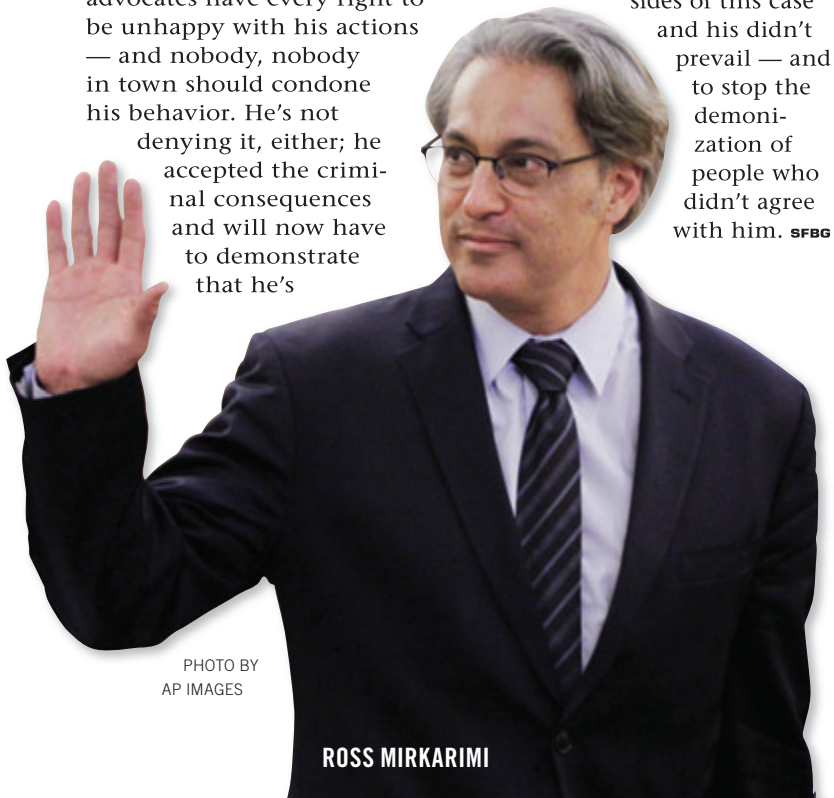


PHOTO BY
AP IMAGES

ROSS MIRKARIMI

ANOTHER LOOK AT OLAGUE CONT>>

rounding Davis, underscore the need for progressives to heal, to repair our alliances and to demonstrate political leadership grounded in respect for all our communities.

The UNITE HERE International Union represents hotel, restaurant, casino, food service and laundry workers throughout the US and Canada. The majority of our members — the people I work for — are immigrant women. In our union we stand together: LGBT and straight, brown and black and white, immigrant and native-born. In all our actions we seek to build power for working people and to strengthen the broader movement for peace and social justice.

San Francisco has seen many changes in the 40 years

since I first hitchhiked here as a youth from Arizona. While the political landscape has certainly altered, I reject the notion that the city's voters have moved irrevocably to the right. I do believe that progressive activists must do better in communicating our values and our vision for this beautiful and unique city we all love. I think Olague could be an important part of that process.

On behalf of the members of UNITE HERE Local 2, and as a longtime organizer for LGBT and worker rights, I ask my many friends in District 5 to take another look at Christina Olague and to consider casting your vote for her on November 6. **SFBG**

Cleve Jones is a longtime activist and the founder of the NAMES Project AIDS Memorial Quilt.

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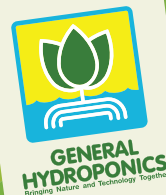
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! MOPPING UP
THE D5 MESS

The District Five race has become one of the strangest contests in recent memory, with endorsements coming and going like trading cards. First Sen. Dianne Feinstein pulled her endorsement of London Breed on the grounds that Breed said some nasty things about former Mayor Willie Brown. Then former D5 supervisor Matt Gonzalez pulled his endorsement of Christina Olague because he didn't like her vote on the 8 Washington project and her efforts to amend ranked-choice voting. Then the San Francisco Police Officers Association pulled its endorsement of Olague because of her vote to reinstate Sheriff Ross Mirkarimi.

Of course, Sup. John Avalos and David Campos pulled their endorsements of Julian Davis when SF Weekly reported that he'd groped a woman. (We pulled our support for Davis, too, as did the Examiner), and soon Sup. Jane Kim, Assemblymember Tom Ammiano and the League of Pissed Off Voters followed suit.

Now the only front-running candidate in the race who hasn't lost any support at all is John Rizzo, a member of the Community College Board.

As for Olague, she now has the support of Avalos and Campos — the left flank of the board. Now that she's been viciously attacked by Lee's staffers and allies over the Mirkarimi vote — and iced out by Lee himself, who she says won't return her calls and who bailed out on a planned campaign appearance — Olague is talking with a newfound independence. "At the end of the day, we serve constituents

CHRISTINA
OLAGUEJULIAN
DAVIS

THEA SELBY

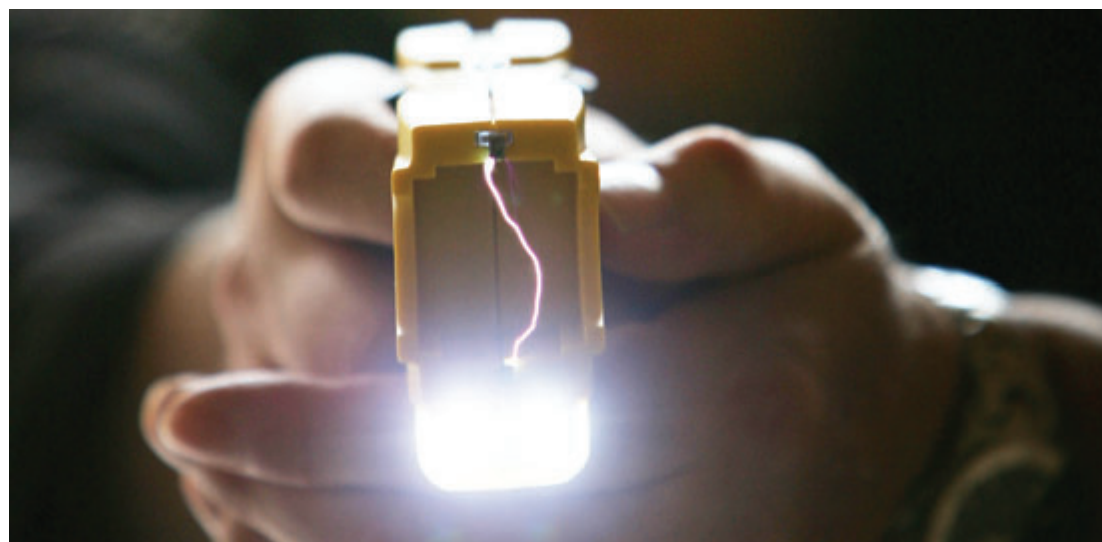


PHOTO BY GETTY IMAGES

% TASER FIRST, ASK QUESTIONS LATER

Police Chief Greg Suhr keeps trying to convince the Police Commission that his officers ought to be able to carry Tasers to zap dangerous suspects without killing them. The latest argument, which he raised in August: The apparently mentally ill man who attacked a cop with a box cutter, and died after she shot him, might have survived if the officer could have used a "less-lethal" taser instead.

But the New York Civil Liberties Union just released a study of what happened in 11 of the police departments in that state, including the NYPD, when officers were equipped with Tasers. The results are alarming. To quote the NYCLU:

- Nearly 60 percent of reported Taser incidents did not meet expert-recommended criteria that limit the weapon's use to situations where officers can document active aggression or a risk of physical injury.
- Fifteen percent of incident reports indicated clearly inappropriate Taser use, such as officers shocking people who were already handcuffed or restrained.

- Only 15 percent of documented Taser incidents involved people who were armed or who were thought to be armed, belying the myth that Tasers are most frequently used as an alternative to deadly force.

- More than one-third of Taser incidents involved multiple or prolonged shocks, which experts link to an increased risk of injury and death.

- More than a quarter of Taser incidents involved shocks directly to subjects' chest area, despite explicit warnings by the weapon's manufacturer that targeting the chest can cause cardiac arrest.

- In 75 percent of incidents, no verbal warnings were reported, despite expert recommendations that verbal warnings precede Taser firings.

- Some 40 percent of the Taser incidents analyzed involved at-risk subjects, such as children, the elderly, the visibly infirm and individuals who are seriously intoxicated or mentally ill.

In other words, give cops Tasers and they'll zap away. Something SF ought to be concerned about.

and the city, and that's who we should answer to," Olague told us, agreeing that she feels freed up by recent developments, as difficult as they've been. "You don't become an indentured servant."

She told us that her decision last year to co-chair the "Run, Ed, Run" campaign

to convince Lee to break his promise and run for a full term to the office he'd been appointed to was based on her belief that "we'd see an infusion of new energy and some more diversity" of both ideology and demographics in the Mayor's Office.

"Sadly, I'm not seeing those changes happening really," she said. "I didn't sign up for another four years of Gavin Newsom and those thugs, and I've seen a lot of that same behavior. People who played prominent roles in the Newsom administration continue to play prominent roles in this administration."

Meanwhile, Thea Selby — who snagged one of the three endorsements by both the Guardian and the Examiner — continues to run a strong and well-funded campaign that has avoided the carnage taking place in the other campaigns. "I feel like I'm in the middle watching out for flying beams," she told us.

us. | DAVIS, SELBY PHOTOS BY MIKE KOZMIN/SF NEWSPAPER CO.

\$ BREYER GOES
FOR BROKE

Michael Breyer, the son of a Supreme Court justice who has never held elective office in San Francisco, is trying to buy himself the 19th Assembly District seat. He's already spent more than \$500,000 in personal money on his campaign against Assessor Phil Ting — most of it to bombard the district with negative ads.

His first batch of mailers sought to portray him as the candidate of "old fashioned" San Francisco values, which in the past has been code-word language for a time when the Western part of the city was mostly white. Odd he'd use that in a district that's now at least a third Asian, but that's what he's been doing.

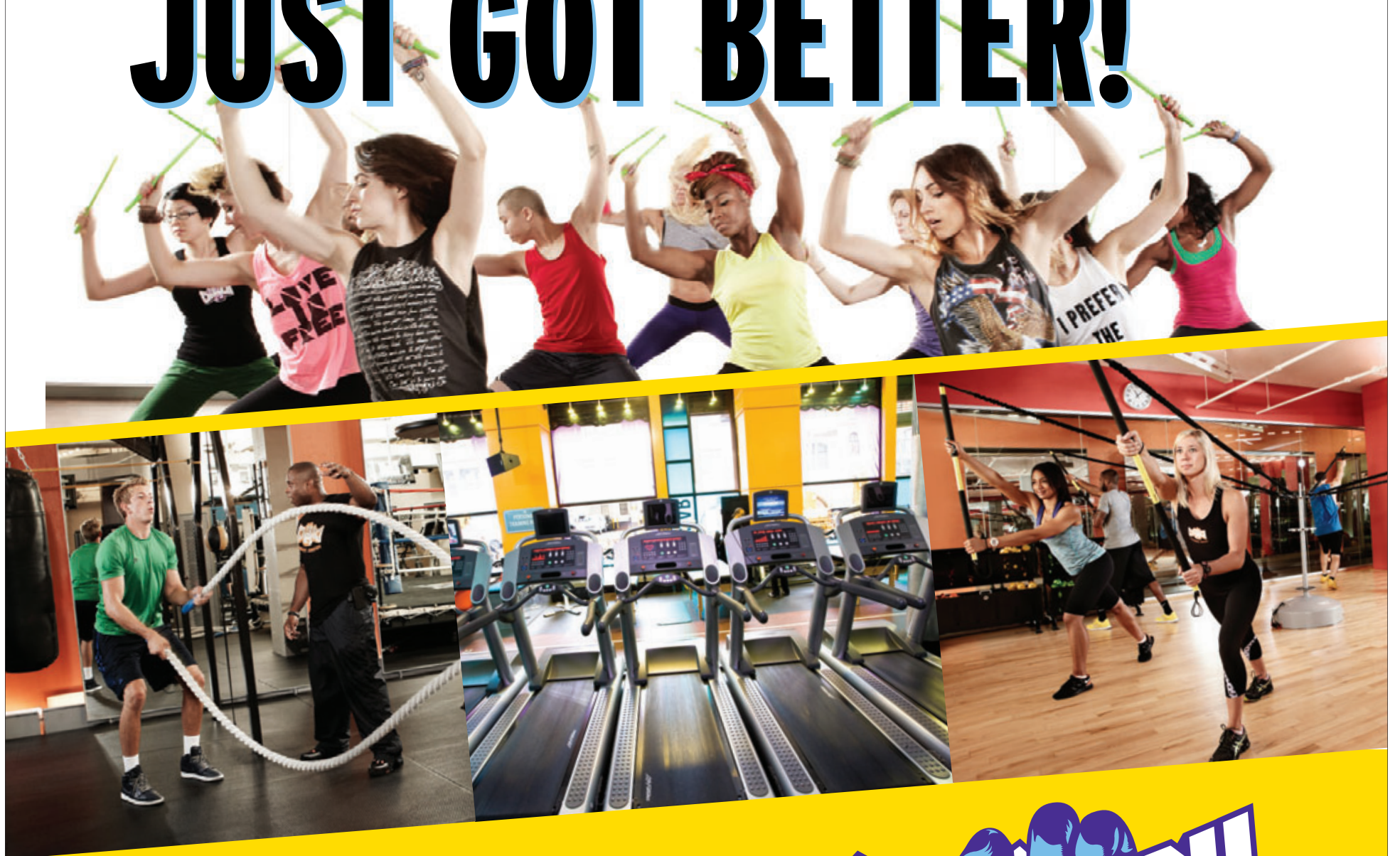
Now it's all nasty vitriol, hit piece after hit piece.

Ting beat Breyer 57-21 in the June election, but the state's new top-two primary system gives him another shot. The last polls a couple of months ago showed Ting with a commanding lead — but when you spend a million bucks (and it may reach that level by Election Day) on attack mailers, you're likely to gain at least some ground.

Hell of a way to choose an Assembly member.



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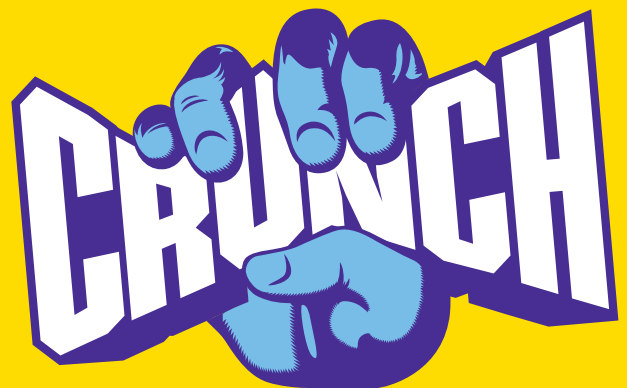
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NEWS

WILL CALIFORNIA BECOME THE 18TH US STATE TO ABOLISH CAPITAL PUNISHMENT? PHOTO BY AP IMAGES

LIFE-AND-DEATH DECISION

Backers of Prop 34 target the still-high number of undecided voters

BY IVAN V. NATIVIDAD
news@sfbg.com

Proposition 34, the initiative to end the death penalty in California, is trailing in the polls, but proponents are focusing on a surprisingly large voting block that could still put it over the top: undecided voters.

"Anything can happen on Election Day," said Natasha Minsker, campaign manager for Yes on 34. "I think what this election comes down to is who's able to reach the undecided voter."

The Los Angeles Times reports the race is 38-51 against the measure, while the Field Poll survey has it at 42-45 against. Both polls report that 11-13 percent of voters were undecided, and a more recent poll conducted by SurveyUSA shows the undecided vote may have grown to 20 percent.

Those large numbers, with less than two weeks until the election, raise an interesting and troubling question: on a decision as serious as whether we allow the state to kill someone in our name — a practice that is as costly to state finances as it may be to our very souls — why have so many voters failed to form an opinion?

REACHING VOTERS

Leading the charge to win over these ambivalent voters is a coalition of justice organizations, supported by prominent individuals and groups such as the American Civil Liberties Union (ACLU) and Amnesty International.

The campaign has raised more than \$6 million in less than a year, outspending the opposition 35-to-1. Minsker told us the campaign is focusing hard on undecided minority voters, devoting most of its resources to an area they believe will help them win.

"We have more of a focus on young Latino, Asian, and African American voters, specifically in LA County," she said. "These are voters who, once they hear about the facts of the proposition, they vote for it."

Prop. 34 would replace California's death penalty with a maximum sentence of life in prison with no chance of parole. The proposition would also make convicted felons work to pay restitution to their victims' families.

The Field Poll reports that of all the regions surveyed, Los Angeles County contains the highest percentage of undecided voters, at 17



percent. Once voters learn that executions don't prevent murders (numerous studies show it doesn't act as a deterrent to crime) or save money (life-in-prison is cheaper than housing someone on Death Row and hearing legal appeals), support for capital punishment falls.

The Field Poll reports that 15 percent of voters aged 18-39 are undecided, while minority voters (Latino, Asian and African American) contain even higher rates of undecided voters, ranging from 16-19 percent, higher than undecided white voters, at 11 percent.

Unlike many liberal-leaning campaigns, this one also has strong support from the Catholic Church.

"The energy the Catholic community has brought to the initiative has been fantastic," Minsker said. "It is certainly one of the few issues to bring together the ACLU and the Catholic Church, but it's just wonderful to see."

But in order for the proposition to pass, undecided voters must decide soon.

Field Poll Director Mark Dicamillo said that at this stage in the contest, the team that is leading in the polls usually wins.

"In our experience, with [two] weeks left, undecided voters usually vote no, if they haven't figured out where they stand yet," he said.

But Jeanne Woodford, executive director of Death Penalty Focus, a nonprofit group dedicated to educating the public about capital punish-

ment, says these undecided voters are taking their time to get the facts straight before they decide.

"I think that [undecided voters] are very thoughtful voters who are not going to vote on this issue from a moral perspective," she said. "Those are voters who are going to want to know the facts."

DECIDING ISSUES

With the election just around the corner, why are so many "thoughtful voters" still undecided about ending the death penalty?

UC Berkeley Public Policy Professor Bruce Cain attributes the undecided electorate to the state's inconsistency toward capital punishment.

"Historically, the state of California has flipped on its [death penalty] policy," he said. "My guess is that it is a little bit hard for voters to navigate through now."

But at a time when California is in a fiscal crisis and federal judges have ordered the state to substantially reduce the population in its overcrowded prison system, Prop. 34 proponents have been making fiscal arguments more than moral ones.

According to the state's Legislative Analyst's Office, ending the Death Penalty would save taxpayers \$130 million a year, and set aside a \$100 million annual fund for law enforcement agencies to use in solving homicide and rape cases.

Prop 36, reform of the harsh

CONTINUES ON PAGE 12 >>



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NEWS

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Three Strikes and You're Out law, is the other big sentencing reform initiative on the ballot. Prop 36 would save taxpayers about \$100 million a year, yet it is a 3-1 favorite in the polls, a stark contrast to Prop 34.

"The death penalty has been overshadowed by the Three Strikes prop, and that's possibly another aspect of the undecided voters," Cain said. "But remember, people that are undecided at the end are the people that only get information from their TV."

That's something that Yes on 34 is well aware of and about to address.

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THESE EMOTIONAL
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The campaign has reported spending more than \$3 million since July producing television and cable ads, which are launching this week.

"You'll be seeing TV and radio which will provide much more information to the public, and when they have that information, the facts speak for themselves," Woodford said.

But the No on 34 campaign, which did not return repeated phone calls, has fear and emotional arguments on its side. Spokesperson Peter Demarco wrote in a press release, "Prop 34 isn't about saving money. It's the centerpiece of the liberal ACLU's agenda to weaken California's public safety laws."

Cain thinks Prop 34 has a chance, but the real test is yet to come.

"If indeed the no people plan to throw money into this and really land some hard-hitting emotional ads, then you could see voters being moved dramatically," he said. "If people see these emotional ads and don't move, then that tells you that the electorate has changed."

LONG ROAD

Executions in California go back to its earliest settlements, and it was first authorized in the state's penal code in 1872.

In 1972, the California Supreme Court ruled the death penalty cruel and unusual punishment in violation of the state's constitution, commuting more than 100 death sentences to life in the prison without

the possibility of parole.

Cain says that during the 1970s and '80s, when California's rising crime rate was making big news, the public began to embrace capital punishment.

"There were more violent murders, there was crack cocaine, there was a sense that people were going way over the line, and it was very much a moral issue," he said.

In 1977, the California Legislature re-enacted the death penalty in first-degree murders only. In 1978, California voters broadened the number of crimes eligible for the death penalty. But polls show the pendulum swinging back.

"We haven't seen a vote like this to abolish the death penalty in about 40 years," said Richard Dieter, executive director of Death Penalty Information Center. "Just the fact that it's happening is indicative to the growing skepticism toward the death penalty."

The number of countries that have abolished the death penalty has doubled to more than 120 the past 25 years. In the US, Connecticut recently became the 17th state to abolish the death penalty, not including the District of Columbia. Will California be next?

"Ten years ago, it was 70-30 against ending the death penalty in California, but that's changed and it's closer now. The information is going to make a difference for undecided voters," said Dieter.

Among that information, Minsker said, is the fact that "with the death penalty, we sometimes sentence innocent people."

The University of Michigan Law School and the Center on Wrongful Convictions at Northwestern University School of Law reports that in the last 23 years, more than 2,000 people convicted of serious crimes were exonerated in the US.

The Innocence Project, which assists prisoners using DNA testing, found that 18 people previously sentenced to death in the US have been exonerated.

"We have learned that innocent people have been sentenced to death," said Innocence Project Policy Director Stephen Saloom. "States are increasingly abolishing the death penalty because it's just not worth it."

According to the Death Penalty Information Center, since 1978 California has executed 13 out of 725 death row inmates, costing California taxpayers \$4 billion.

"It's not worth keeping this lengthy, costly process any longer," Saloom said, "and I think people are more likely to see that it's not a very good government program." **SFBG**

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MEN BEHAVING BADLY

Exploring the gender problem on the San Francisco left

NEWS The fiasco that is the candidacy of Julian Davis for Supervisor has shed a spotlight on the long simmering sexist underside of progressive San Francisco politics. For years, men have dominated elections and institutions; the lack of women in progressive leadership has been obvious, but too often unaddressed.

San Francisco has a long history of

electing women to high office — Dianne Feinstein, Nancy Pelosi, Louise Renne, Kamala Harris ... it's not as if politics in general is controlled by men. But most of those women have been from the more moderate (in some cases, conservative) side. The elected officials who are leaders in the progressive movement have, for most of the past decade or more, been overwhelmingly male.

And it's hard to ignore the obvious questions: How could so many progressives get behind a candidate with such a history of poor treatment of women? Why did it take so long for the truth to come out? When did attitudes on the left devolve to the point where groping was considered a minor detail?

More important, where are we going

from here? How is the progressive movement going to encourage a new generation of women leaders? How are we going to address the perception, and sometimes the reality, that the politics of the San Francisco left is not a welcoming place for women?

It's going to take a while to talk all of this out, but this week, we want to start the conversation. **SFBG**

BY CAITLIN DONOHUE
caitlin@sfbg.com

THE 'HEIGHTENED SENSITIVITY' BLUES

Why young women are turned off by SF politics

This is not a Julian Davis hit piece. Just as much as any young progressive in this town, I know the guy. He's not a bad guy.

He can be a boor. But to be fair, he's only doing what he's been taught to do in this era of the San Francisco City Hall progressive scene.

Lemme take it back to my first assignment covering politics for the Bay Guardian (indulge me.) I was a culture intern.

I was assigned me to the Democratic County Central Committee election-night party at the Great American Music Hall. I had the early shift, because those hours of the evening are boring enough to entrust to an intern with little background knowledge of the San Francisco political scene. While I was there, gamely interviewing the only person I recognized from the newspapers (a man who I've been told ad nauseum is a leader of the San Francisco progressive movement), a shrill — to appropriate a term usually coded for women and gays — elderly, straight male blogger approached us and inquired loudly if I was the politician's escort.

Now, I am pro-sex worker. But as a young woman who was performing an important task for the first time, when a dinosaur implies that you are at a stone-dull political happening to solicit sexual favors for money — well

I'm sorry, brothers and sisters, but I was there to interview people for a newspaper. I don't think this man's query, shouted as it was over the crowd, implied a high degree of sex-positivity.

The progressive leader seemed unfazed. Who knows, maybe it happens all the time. He briefly made introductions and ninjamoved into the social melée, leaving me with old blogger, who commenced interrogating me rudely, on camera, from a distance close enough that I could smell him. It wasn't a superlative scent.

Perhaps Kay Vasilyeva felt similarly six years ago when she went to Bill Barnes, who was serving as campaign manager for Chris Daly, the San Francisco progressive deity at whose campaign event she says the most egregious incident with Davis took place.

Davis groped her, she told Barnes. He told her she could report the incident to the police, and when questioned about the incident by Fog City Journal last week, he said "my memories that are most clear about that campaign were the political side of what was going on, not about the interpersonal issues."

I've told my election night story a couple times over the last week since it stands out clearly as the moment I knew, for sure, I

would never get involved in San Francisco politics.

More than one of my friends told me I was asking for this humiliation, what with having identified myself as a Guardian reporter. I'll admit, that perhaps I could have expected such diminutive behavior. The paper's, like, "controversial." All the same, I told those friends, as respectfully as possible, to fuck off.

In the wake of the Ross Mirkarimi and Julian Davis debacles, and in the wake of reaction to said debacles (decidedly the more catastrophic happenings, even compared with the acts themselves), many are realizing that the dominant face of SF progressivism is that of a self-absorbed, hierarchy-enforcing man.

Perhaps some are making the cognitive leap to wonder about why we're not exactly overwhelmed with progressive females in elected office.

Could it be that through sloppily coded language like that used in Davis's email, the Barnes response,

"No one can deny that there is presently a particular sensitivity around domestic violence issues, and this may have been a contributing factor in their decision in this instance. I want to emphasize that I respect this heightened sensitivity and I will not criticize those allies of mine that have chosen to withdraw support."

— Oct. 17 press statement from District 5 candidate Julian Davis



and my election night incident, an environment is systematically being created that no intelligent young women would ever sanely choose to take part in?

Tell me I'm too soft for politics. Sure you're right. Tell me it's equal opportunity asshole. Probs. Tell me that's just how it is.

I'll tell you this: being progressive is about more than voting in favor of rent control and raising teacher's wages. Being pro-choice

is not the end of one's involvement in women's issues. You can have all the right politics on paper, but if you make those who are different from you feel like shit when you're two cocktails into

election night, take a seat, wrench your eyes from their tits, and let someone else take the lead, because you're the reason why the progressive movement, the labor movement, et. al., are stale and worn.

Convince all the young women and other people who are not the face of power in this country that they have no place and they will find a different place, and your slate will be all the dumber for it.

Beware, boorish men, when you blame the current spate of sexual abuse unmaskings on "political climate" or "interpersonal issues." Denigrate actual justice as a "trend" or "gossip" and you will most certainly find yourself fighting for something that you really, really don't want — the increased infirmity of the movement you claim to hold so dear.

"Heightened sensitivity" getting you down? Hit up a pharmacy, I bet they have a cream for that. **SFBG**

▶ A NEW FEMINISM FOR SAN FRANCISCO

How to create a world of compassion, redemption, and accountability

BY ALICIA GARZA, GABRIEL HAALAND, AND JANE MARTIN

Accountability is one of the hardest things that we have to do. Being accountable stretches us to our very limits as human beings. Blame and deflection is a function of shame, and more often than not, when we make

a mistake, it's more common to point the finger at someone else than it is to acknowledge our mistake and work towards a different practice. The story time and time again is how it never happened — and then when the water gets too hot, there's generally a soft acknowledgment that something

did happen, but by then, the damage is done and trust is broken.

As feminists working in the progressive community for social justice, we are calling for a new type of accountability — one that's not about demonization or polarization, but instead consists of checking our-
CONTINUES ON PAGE 16 >>



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Prop F, water study: **NO** (not the time)
Prop G, oppose corporate personhood: **YES**

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Prop 32, destroy union political power: **NO** (and the other side?)
Prop 33, save Mercury Insurance money: **NO** (inequitable)
Prop 34, repeal death penalty: **YES** (unjust, expensive)
Prop 35, human trafficking: **No rec.** (definition too broad)
Prop 36, ease three strikes: **YES** (status quo is a travesty)
Prop 37, labelling GMOs: **YES** (most countries do)
Prop 38, education sales tax: **No recommendation** (regressive)
Prop 39, tax out-of-state businesses: **YES** (hurting our businesses)
Prop 40, keep independent Senate redistricting: **YES** (uncontested)

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NEWS

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selves, checking each other, supporting each other when we are brave, and having the courage and integrity to acknowledge our mistakes and work towards making whole what has been damaged.

Progressives need to take a look at ourselves and come together so that we can advance our vision for San Francisco. We aim to build a progressive movement in San Francisco that is rooted in compassion and love, that acknowledges our contradictions and works to create bridges across class, race, and gender that are so often the typical pitfalls that keep us from accomplishing what we really want and need. Checking ourselves is an act of love for ourselves and for our communities.

The last few weeks in San Francisco have not just been about men behaving badly; it's also been about women treating each other badly. White feminists in San Francisco came together to "save" Eliana Lopez, an immigrant woman of color, but never actually included her in the conversation — and then treated her like she had Stockholm syndrome. Women who supported Sheriff Ross Mirkarimi were suddenly not feminists anymore. Survivors of domestic violence who supported Mirkarimi and supported redemption were shunned by a large portion of the domestic violence community.

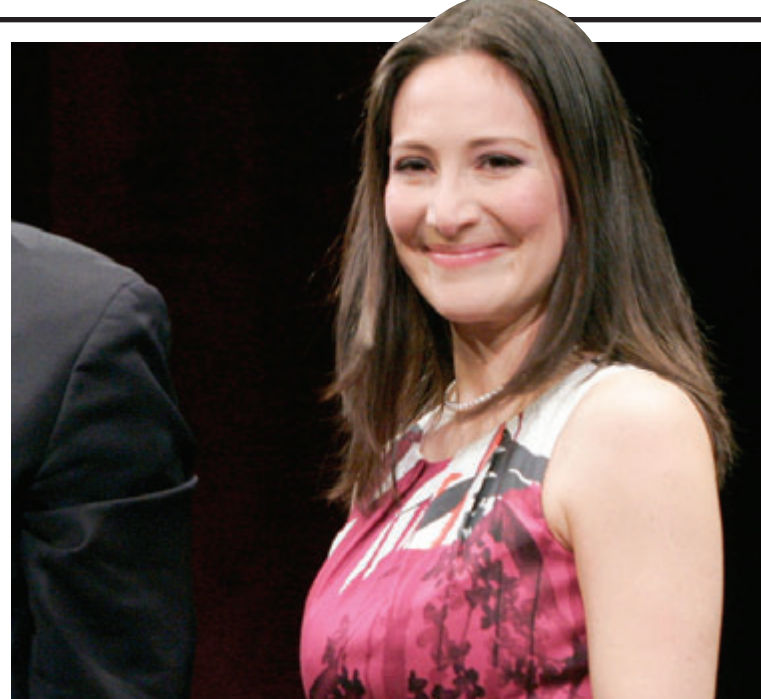
We recognize that there are important reasons why domestic violence law allows charges to be brought without the consent of the survivor; however, in this case, these laws were misused. How demoralizing to see a largely white, second-wave feminist advocate community come together around a woman they failed to include in the conversation about what she felt was best for herself and her family. Are we still in the 1950s?

The attempt to remove Mirkarimi from office was a political attack. It does a disservice to the cause of domestic violence to use it as a political tool to unseat a politician. At the same time, it was also unacceptable that many progressives supporting the sheriff did not take the domestic violence charges against him seriously enough -- both in the initial outcry that surrounded the charges and by being disrespectful towards the domestic violence advocates who testified at City Hall.

On the other hand, following close on the heels of the Mirkarimi situation, District 5 candidate Julian Davis was accused of a troubling history of inappropriate and non-consensual groping by more than

ELIANA LOPEZ WAS NEVER INCLUDED IN THE DV ADVOCATES' CONVERSATION.

PHOTO BY MIKE KOOZMIN/SF NEWSPAPER CO.



one woman. We have to take into account that there is an unacceptable cultural reality that people are likely to believe accusations against men of color by white women that are untrue, but that is not what has happened with the accusations brought forward about Davis.

In this scenario many in the progressive community knew about this history and were complicit in silencing any real conversation about it. It was only when Davis started intimidating one of the women that brought accusations against him with threats of legal action that a real conversation opened up.

Our goal is not to rehash Davis's past behavior; everyone deserves redemption. However, it would make it easier for those of us who want to work with him going forward if he could take responsibility for his past instead seeking to silence his accusers.

Many have stood up to support the woman who came forward, but sadly others have not. For women and feminists in our movement it was exceedingly demoralizing to watch people who call themselves progressives attack a woman who came forward or dismiss her allegations because of political allegiances. One blog even went so far as to try and discredit her by alleging that she had been in a pornography film, as if somehow this would cast doubt on her allegations.

We seek a kind of feminism that supports and empowers women to make informed choices about their lives, not the type that falls into the same pattern of erasing the voices of women of color and immigrant women. We are calling for a cutting-edge feminist movement that includes

men in our strategy of ending violence against women, and a feminist movement that walks away from this tired dualism between "victims and perpetrators," when we all know that these so-called perpetrators are often victims of violence themselves.

We are calling for restorative justice that bridges the divides of class and race and gender and makes us stronger to achieve the lives that we want and need. We seek a feminist movement that sees housing and economic justice and racial justice and gender justice as all part of the same movement.

The truth of the matter is that in our progressive movement here in San Francisco, there is still a prominence of straight white men who continue to believe that they are the sole arbiters of what is or is not progressive in this city, who go after women of color in leadership with a ferocity that they do not for our progressive male counterparts, and who continue to excuse problematic behavior in ways that undermine us all.

So much has happened so quickly that it has been hard to orient ourselves and keep fighting for our rights and our communities. After the election, we call for a public conversation around what it means to be a third- or even fourth-wave feminist progressive that we can build our work around — where men are feminist and women of color leaders can actually get some support from the progressive left. **SFBG**

Gabriel Haaland is a queer, transgender Labor feminist and domestic violence survivor. Jane Martin and Alicia Garza are queer, feminist community organizers in San Francisco's working-class communities of color.

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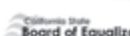
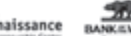
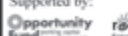
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DNA Lounge to Unveil New Live Show and Dance Party Facilities For Halloween 2012

This October marks the opening of DNA Lounge's best-kept secret and San Francisco's newest live music venue, 'Above DNA'. This new space fills a critical void for live entertainment in the city's South of Market area. Intended primarily as a live music space, Above DNA promises an exciting and intimate atmosphere to see local and national touring acts. The space will also create additional room for DNA's award winning flagship mash-up and regularly sold out party Bootie.

Saturday October 27th, Bootie's Halloween party will take over the Lounge and this new upstairs space will finally be open to the public. Partygoers will be able to celebrate in all four rooms of DNA Lounge's expanded facilities. Bootie DJs will supply a mind blowing Halloween this year, in the ultimate sweat dripping, heart beating dance party SOMA has ever seen. DNA and Above DNA guests will be jumping on four dance floors all night long.

DNA Lounge has established itself as The Place To Be for Halloween, and this year is no exception. Wednesday, October 31st is DNA's notorious Halloween party, which also takes full advantage of the newly expanded venue. The party will feature sexy and spooky performances from San Francisco's world famous indie circus troupe, The Vau de Vire Society, and music by a host of long time favorite DJs in all four rooms. Taking it to the next level, DNA Lounge will undoubtedly secure its title as the Best Halloween Party in the bay area yet again.

As part of DNA Lounge's expansion, patrons can freely travel between the club and DNA Pizza, the attached 24/7 restaurant, without having to leave their drinks behind. Hungry guests can even grab a beer or cocktail from the full bar while eating a slice or sandwich. Two large flat screen TV's will pipe the events on stage into the café, allowing patrons to stay tuned in while enjoying their meal. DNA Lounge is the premier dance club in San Francisco where all nightlife desires can be met under one roof: drink, eat, dance, dream.



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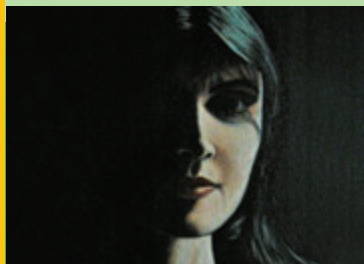
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JAPANESE IN REACH

BY VIRGINIA MILLER
virginia@sfbg.com

APPETITE The nuances and clean lines of Japanese cuisine have long intrigued me. I grew up on the East Coast with my lifelong best friend, who is of Japanese descent, discovering authentic cuisine in her home and around New York City. I fondly recall the first time I had sushi, okonomiyaki, sake, and shabu-shabu. San Francisco boasts one of few Japantowns in the US — the oldest and largest Japantown in the country, in fact — one of the reasons to love living here. Sushi is one of my greatest cravings, and the izakaya pub-bar food wave seems to hit SF every few years, with a slew of openings.

Outside of these two dominant categories, we're blessed with Kappou Gomi's memorable small plates (battered scallops, tempura crusted in macadamias and almonds), Kare-Ken and Muracci's Japanese curry, intimate Minako for organic, unusual dishes, Macha Cafe and YakiniQ Cafe for matcha tea and sweet potato lattes, Kitchen Kura for an okonomiyaki menu, Delica for Japanese deli goods... the list goes on. These three younger Japanese restaurants offer comforting food at a reasonable cost.



CAMP BBQ

Opened this summer, Camp BBQ's Japanese grilling takes its cues from Korea. The long space is lined in rustic Japanese woods, roomy tables surrounding individual grills. Like Korean BBQ, mini-bowls of dipping sauces such as house miso arrive, then platters of vegetables, including a "rainbow mix" (\$6) of carrots, bok choy, onions, and garlic cloves wrapped in foil, ready for the grill. Scallops soak in garlic butter (\$7), tender and buttery in foil. When it comes to meats, there are many

options, sliced thin, generally tender — only the pork cheek, though juicy, was a little tough to bite. Kobe-style Kalbi chuck short rib (\$13 for 3.5 ounces) and ox tongue (\$8) are two worthy beef options, though I find the cheaper, savory qualities of spicy pork (\$4) and pork cheek (\$5) even more appealing. Portions are small enough to mix-and-match while sipping sake, Japanese beer, even pineapple or watermelon slushies. Moving away from the grill, cheese pockets (\$5), essentially wontons supposedly filled with cream cheese and shrimp, are disappointingly empty. The setting is mellow with families and friends grilling and singing along to somehow appropriate dance pop tunes as backdrop. 4014 Geary, SF. (415) 387-1378, www.campbbqsfs.com



SHABUWAY

Hot pot stylings of shabu-shabu are the basis for Shabuway, the first SF location of a local Bay Area chain that began in 2004 in San Mateo, growing to locations in Mountain View, San Jose, Union City, Santa Clara. Eiichi Mochizuki launched Shabuway using meats from animals fed on an all-vegetarian diet: Angus Prime, American Kobe, Niman Ranch lamb, Kurobuta Berkshire pork. The result translates into a fresher-than-average shabu experience. In keeping with the meaning of shabu-shabu ("swish-swish"), one selects thinly-sliced meat of choice, chooses spicy miso or seaweed broths, then swishes raw meats in boiling broth until done. Vegetables (cabbage, carrots, enoki mushrooms, etc.) and mini-bowls of soy and crave-inducing gomadare (an almost creamy sesame sauce) arrive, filled when running low, with add-ons like udon or ramen noodles a mere \$1-\$1.75. When you're finished cooking the meats

and veggies, flavor-rich broth is poured over rice, eaten soup-like as a finish. There is little besides shabu-shabu on the menu, an appreciated focus — but a special I'd recommend if you see it is takoyaki (\$4.50), octopus dumpling balls topped in benito flakes, essentially okonomiyaki (the fantastic Japanese "pancake") in bread-y ball form, dotted with customary mayo and savory-sweet okonomiyaki sauce. 5120 Geary, SF. (415) 668-6080, www.shabuway.com



KIRIMACHI RAMEN

Ramen is akin to pho in Vietnamese food or other filling soups in Asian cuisine. Maybe it's my craving for bold, pronounced flavors that have made me not so much averse to basic broth soups as just bored by them. I typically prefer udon or soba noodles when it comes to Japanese soups for more texture and emphasis on the noodles and may never be obsessed with ramen, pho, or the like. But Kirimachi Ramen, a month's old spot tucked away in North Beach with 1950s diner chairs and laid back vibe, does well by the genre. All bowls are hefty at \$10, with veggie, pork, or chicken as a base. The staff told me they haven't found a reliable organic pork source yet, but use Marin Sun Farms chicken, focusing on fresh ingredients. I took to Sapporo-style miso ramen with chopped pork, Chinese chives, bean sprouts, corn, with additional toppings (\$1) including kikurage mushroom, fish cake, and soft-boiled egg. 450 Broadway, SF. (415) 335-5865, www.kirimachi.com **SFBG**

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FOOD + DRINK: CHEAP EATS

AVAST YE

BY L.E. LEONE

le.chicken.farmer@gmail.com

CHEAP EATS Crawdad called me on speakerphone, like she does: in the car, with the childrens. “Will you tell us the story of Moby Dick?” she said.

“Moby Dick,” I said, about as meaningfully as one can say, into an Android, Moby Dick. As it happens, I had just hung up with my dad, who (as it further happens) is an actual, dyed-in-the-whale Melville scholar. Me, no. Not so much. I’ve read it, of course, but . . .

“Dang, is traffic that bad over there?” I asked.

“No. We’re going to get ice cream,” she said. As if that explained everything.

“OK,” I said. “Ice cream.”

I said, “Kids . . . listen up: Moby Dick.”

And while clearing the dishes I proceeded to abridge one of the substantiallest-ever works of American literature into four sentences:

“This guy Ahab goes out in a boat to get some whales, and in particular this big old one name a Moby Dick. But Moby Dick is so big and so old that he outsmarts Ahab. Anyway, he outsizes him. He busts up Ahab’s boat and most if not all of his crew, The End.”

I forgot to mention Queemquack, or whatever his name was, but — no worries — I’m de la Cootersitting tomorrow, so I’ll have all day to bring them up to speed.

Poor kids. Even without any knowledge of Queemquack, they were speechless.

“Why did people fish for whales?” Crawdad asked.

“I think maybe they made lamp oil out of their fat, or something,” I said, rendering the kids even speechless.

“You have to understand, Chunks,” I added, “this was before the age of light bulbs. People couldn’t just flip a switch and see things; they had to go out and kill giant whales and split their heads open. There was this oil in there that they needed for their lamps, so they could stay up late and read Moby Dick.”

Without which — a century and a half later — my father would never have been able to feed his family. Which reminds me: I would love to

tell you about the not-great hash-browns and sold out “Millionaire’s bacon” at my new favorite restaurant in the Tenderloin, but after all I’m on strike, so ...

CHEAP SPORTS

BY HEDGEHOG

It’s been hard to rally any interest in the Giants lately in the Chicken Farmer and Hedgehog household, I’ll admit. It’s not that we wouldn’t be thrilled to hug and high five strangers on the street should they go All The Way, but it seems we left our baseball hearts in Oakland this season — somewhere under the cheap seats in the Coliseum.

It’s been looking like the Giants lost theirs somewhere other than San Francisco, too. Maybe in St. Louis? We went out tonight in search of a TV screen with 49ers on it, and at Hogs and Rocks on 19th they had two screens: one for the 49ers and one for the Giants.

By way of play-by-play, I eavesdropped on a conversation between a father and his small son, sitting across from us.

“The Giants have given up,” declared Father.

“What do you mean?” asked Son in an innocent little voice.

“They’re playing like a team that’s lost its heart,” Father said.

“There’s still time to win I know,” said Son (bottom of the seventh, Giants trailing 8-1). “I have never given up in baseball. Ever. I can steal home, it’s so easy. It’s how I make runs!”

I think maybe this kid has figured something out that grown-assed men who get paid way too much to play games haven’t. At least on this side of the bay.
Cheap Eats continued...

Yes, my dear, I just hope your cute little eavesdropee doesn’t grow up to be a whaler. Because in life as in Moby Dick, sometimes it is better to give up than to fight. Call me chicken.

No ...

Call me Chicken Farmer. **SFBG**

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FEAST



WEDGE ISSUES

Happy days on the Marin Sonoma Cheese Trail

BY CAITLIN DONOHUE
caitlin@sfbg.com

FEAST 2012 It is a trip ill-suited for vegans and anyone with a phobia of fossil fuel. But no one said that the Sonoma Marin Cheese Trail was an endeavor for everyone. Certainly not the faint of belly — even our truncated voyage of five cheesemakers and 61 miles in a day is a lot, lactophilia notwithstanding.

To navigate the trail, we cut off a slice off the map of 27 cheeseries put together by kindly Marin and Sonoma curdmakers. (Check out www.cheesetrail.org for a SMCT map of your own.) Cheese trailing is the perfect excuse to traverse the backroads up north of the Bay Area. And with many producers within forty five minutes of the Golden Gate Bridge, it wasn't long until we were filling our bellies with goat, sheep, cow, even water buffalo-made wheels.

Cheaply, too! Most producers on the map do tastings, and buying directly from the farm means you cut out the middle man price (Monterey) jack.

Tips before you begin: split samples with your co-pilots. Yes, that generous slice of pesto jack will look sensible when the day is young, but by the road's end you won't be able to countenance another slab — devastating.

Truck along a cooler for the ride. We will never forget the 80-degree day that saw us refusing Marin French Cheese Company's two pounds of brie for \$5 deal, for fear of curdle-skunk wafting from



FROM TOP: VELLA CHEESE WEDGES, AND ROADSIDE SIGNAGE AT MARIN FRENCH CHEESE COMPANY
PHOTOS BY CAITLIN DONOHUE

our Zipcar's trunk.

And please: multiple cheeseh-eads told us that trail pioneers have the tendency to be free food hounds. Settle children, and ask nicely to be fed if samples aren't forthcoming.

You may well arrive on a foggy morning at this easy-to-miss, munch-sized tasting room in the rolling hills of Marin County. All the better — **Nicasio Valley Cheese Company** (5300 Nicasio Valley Road, Nicasio. (415) 662-6200, www.nicasiocheese.com) earns rave reviews for its the spreadable, fresh Foggy Morning cheese. It is blessed with versatility (suggested serving methodologies include balsamic-dressed salads, sandwiches, even a baking pan full of pasta shells) and tang. The Swiss family's cheeses are made from the organic milk of its organic Holsteins, whose herd it has been cultivating for 30 years.

The side yard at **Marin French Cheese Company** (7500 Red Hill Road, Petaluma. (707) 762-6001, www.marin-frenchcheese.com) is archetypal
CONTINUES ON PAGE 22 >>

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CONT>>

picnic territory. In the middle of yellowed fields of Marin farmland, its patch of green oasis has a lake, a lush lawn dotted with wooden tables, squawking Canadian geese.

Luckily, inside MFCC's charming country store you have all the makings of a ur-nosh. Of course, there's cheese — triple cream bries made on premise (although tours were paused for renovations when we visited, we could still peep hairnetted workers stacking and packing wheels through glass windows at the back of the store.) There are pre-made sandwiches, breads, and a wall of preserves from pineapple to jalapeño and back again. It is here we first learned of the magic of quark, or fresh, soft cheese made from curds that this shop stocks in flavors like strawberry

After sampling a pungent schloss cheese (made on-site since 1901), we were intrigued by the

air-pocketed breakfast cheese, one of the first quesos to make its way to the City By the Bay. Marin French's small wine cellar provides another glimpse into history, its glass case filled with sexy cheesemaker photos from the company's 147-years.

Drive to **Spring Hill Cheese** (711 Western, Petaluma. (707) 762-9038, www.springhillcheese.com) and you will see lots of cows. This is a given on the cheese trail — between every sentence in this article there

should be one that says "and then we saw cows," for accuracy's sake. The road also stocks a glimpse of downtown Petaluma, one of the Main Street-type towns that dot Sonoma County, and is blessed with big, tall trees lining

quiet residential streets.

Spring Hill caters to wholesome tastes — in addition to a

block of its veggie or pesto jack cheeses or a bag of the spicy Mike's Firehouse curd, you can grab a slice of Spring Hill-topped pizza, or an icecream cone. We went for a vanilla blend studded with pink Mother's animal cookies, which we've had as a fixin' before, but mixed in the icecream itself? Revolutionary! And cheap. Our kid's cup and a bottle of water ran a cool \$2.50.

We sat outside the creamery contemplating Spring Hill's grim-looking mascot cow suspended over its factory across the street, before making a quick stop at Alphabet Shop Thrift Store (217 Western, Petaluma) on our way out of town.

Don't get to used to Americana simplicity on the trail, because after Petaluma -- we go past more cows and a little bit of prefab homeland and — arrive in the town of Sonoma, upper class wine country hub anchored by historic barracks and Spanish mission on a graceful, green center

square. Sonoma's also home to a bakery that caters exclusively to dogs (www.threedog.com).

Here, **Vella Cheese** (315 Second St. East, Sonoma. (707) 938-3232, www.vellacheese.com) sits in a stone building, tucked away on a block that also hosts familial Sonoma houses and a dashing pair of Clydesdale horses. The edifice was built in 1904 to house a brewery that was unable to withstand Prohibition, for all its sturdy design. Gaetano "Tom" Vella moved in circa 1931. Today, Vella Cheese will sample you a flight of progressively-aged jack cheeses, proof that Gaetano's cheesemaking spirit still infuses the place.

We flipped for Vella's mezzo secco jack, pocketing a triangle while visions of red wine in the Sonoma heat traipsed through our dairy-crazed minds. Special kudos to the wink-cute design of the California Daisy cheddar for

having the most adorable cheese packaging, ever.

Vella no longer offers tours of the cheesemaking floor, but cheery store staff will instruct you to spy on factory workers through the screen door off the parking lot.

We walked through Sonoma's shady plaza park to our last stop on the cheese trail: **Epicurean Connection** (122 West Napa, Sonoma. (707) 935-7960, www.sheanadavis.com). Proprietor Sheana Davis has created a general store worthy

of her gourmand town, with cheesemaking classes on second Saturdays and Saturday morning bacon waffle breakfasts. Though the walls are lined with (mostly) locally-made foodstuffs like Rancho Gordo beans, you'll gravitate towards the refrigerator cases full of cheese and microbrews.

Davis herself makes a soft Delice de la Vallee spread made of goat's milk and triple cream cow milk. She also coordinated a



FROM LEFT: MARIN FRENCH CHEESE COMPANY PICNIC PLEASURES AND CREAMY WHEELS, AND SPRING HILL CHEESE GUARDIAN COW



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GOURMET, IN GENERAL: EPICUREAN CONNECTION'S SUNNY SONOMA SHOPFLOOR (TOP) MAKES THE PERFECT SETTING FOR A SALAD FEATURING FRESH BURRATA GUARDIAN PHOTOS BY CAITLIN DONOHUE

stellar beer-cheese pairing dinner we attended at this year's SF Beer Week, so it came as no surprise that the suds offerings at her shop were superb.

What is also superlative is the lunchy dine-in menu at EC. To beat the heat, we made a perfect meal of a watermelon tomato gazpacho (served in a cute lil' jar) and a tomato-greens

salad with a burrata cheese that made us crazy. In a good way.

Bonus points for the doorside stack of Culture magazines ("the word on cheese") we were able to browse as we ate, contemplating the end of the day's trail — and the ample dinner options that lay in

every direction from Epicurean Connection's front door. **SFBG**



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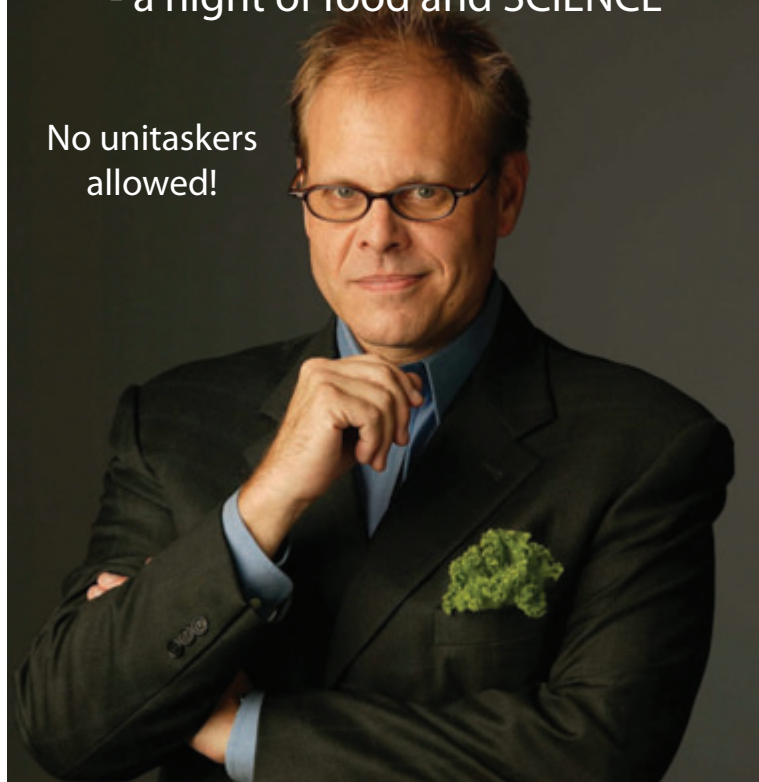
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FEAST

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PHOTO BY GETTY IMAGES



CLAWS FOR CELEBRATION

FEAST This year, Dungeness crab season starts on November 3 — commercial fishing begins in earnest on November 15 — and soon, if the undersea crab nebula hasn't been environmentally disturbed, we'll see vast trawler hauls of legs and claws spilling over onto the piers and into local eateries. Get yours at **Alioto-Lazio** (www.crabonline.com) on Fisherman's Wharf or **New England Lobster Co.** (www.new-englandlobster.net) in Burlingame. There's plenty of time to prepare yourself a traditional San Francisco Thanksgiving feast, so ready that melted lemon butter for dipping.

If you really want to get in the swing of things, and have the means to make the trek, head up to Tomales Bay for the lively **Nick's Cove Crab Catch** (November 11, 10am, \$40 to participate in crab-catching competition, \$45 for cooking demo and lunch. Nick's Cove and Cottages, 23240 Highway One, Marshall. crab-catch.eventbrite.com), with prizes, crablebrities chefs and hosts, and Nick's legendary crab mac and cheese.

I think one of my favorite things about Dungeness is that it's so far failed to fall into the foodie trap — no one gets too snooty about it, although even in the dingiest tourist traps it's respected enough to get special treatment and presentation. Here are a few of my favorite crab treats. **(Marke B.)**

PPQ DUNGENESS ISLAND

Hey it's right there in the name. This is a nice yet unfriendly old school Vietnamese family joint: you can get your whole crab five different ways (peppercorn FTW) but don't forget the famous garlic noodles as a side! 2332 Clement, SF. www.ppqcrab.com

CRAB HOUSE AT PIER 39

Brave the crowds at Fisherman's

Wharf for a spot at this bright, bustling favorite: great service and good portions elevate it above generic neighbors. The trademark Killer Crab menu offers several feast options, and the Crabby Mood cocktail with vodka, peach schnapps, and cranberry is a great kick-off.

203 Pier 39 Concourse, SF.
www.crabhouse39.com

NETTIE'S CRAB SHACK

Such a cute little spot in the Marina with a large patio — charm alone won me over, but then, bam, Dungeness deviled eggs with house-made Old Bay seasoning, an East Coast meets West Coast treat for the ages.

2032 Union, SF. www.nettiescrabshack.com

OLD CLAM HOUSE

The recently renovated San Francisco treasure wows with its authentic, slightly steampunk, interior and a hot iron skillet menu to die for, including the "Lotsa Crab" — three pounds with starters for two to share, \$49.95.

299 Bayshore Blvd, SF.
www.theoldclamhousesf.com

SOUTHIE

If you've got \$18 to spare on an amazing sandwich that will fill you up all day, hit up this chill shop in Oakland for its seasonal Dungeness crab roll on brioche, with celery root remoulade and Meyer lemon brown butter. (Check website for availability though!)

6311 College Ave., Oakl.
www.southieoakland.com

WOODHOUSE FISH CO.

Or for \$12, you can get a yummy Dungeness crab melt at either location of this laidback favorite — piping hot on a toasted roll, served with fries and slaw.

2073 Market and 1914 Fillmore, SF.
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5 LOCAL FOOD APPS

BY GEORGE MCINTIRE
culture@sfbg.com

FEAST You can't eat your smart phone, but it can inform your culinary decisions. Below, the best food apps for exploring the bounty of the Bay Area and surrounds.



1 VEGANSAURUS

The good folks over at our favorite animal product-free blog Vegansaurus took it upon themselves to make your vegan dining decisions that much easier. Their new app pinpoints vegan eateries from wine country to Silicon Valley. For each of the almost 80 restaurants listed in their carefully-curated directory, the app features a cheeky review, favorite dishes, and accompanying photos of vegan porn. And as expected with any app nowadays that fancies itself an all-knowing guide, Vegansaurus is furnished with a built-in GPS with turn-by-turn navigation.

2 ROAMING HUNGER

Are you swooning over the food truck explosion with no way to keep track of your favorites? Ditch the cluttered Twitter feed and fret no more, because Roaming Hunger is your go-to to take advantage of city's addiction to food-on-wheels. As soon as you download this app make sure to rank all your favorite trucks. Using real-time technol-

ogy, check out which trucks are open and nearest to you — perfect for when you are too lazy to travel more than a mile or two. And for those of you who just have to share with the world what they're eating, share photos of your dish with the rest of Roaming Hunger's jonesing app users.

3 WINERY FINDER

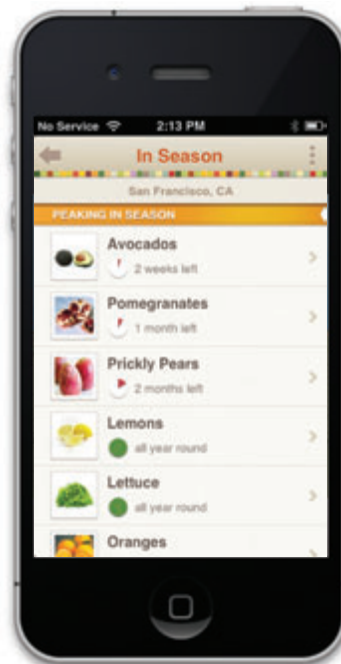
The next time you coax that one friend with a car into a trip up north to Wine Country, make sure you have this app ready to go on your phone to avoid getting lost in the vines. Winery Finder is an intricate guide to every winery in the Napa and Sonoma area. Best of all its map shows you where to find free wine tastings, so make sure that driver is designated. For those of you who base your viniculture decisions on things besides price (aren't you special), be sure to examine each winery's built-in Yelp reviews and collection of Flickr photos, both available with a flick of the index finger on this app. And as expected, Foursquare and Twitter are also integrated into its design, perfect for the exhibitionist grape-sipper.



4 CHEFS FEED

Take marching orders to your next meal from some of the best chefs in the city, like Matthew Accarrino of SPQR and Laurence

Jossel of Nopalito. If this app were about movies, it'd be like having a little Roger Ebert in your pocket as you browse Netflix. An insider's guide to the best and classiest food, Chefs Feed is highly recommended for people who wanna know what the highbrow tastemakers are into. Besides being able to find dishes by restaurant or by recommending chef, you can also observe what dishes are the most in style by checking out the in-app Twitter feed of SF kitchen royalty. The one downside is that the recommendations end before you cross a bridge, so tough knuckles if you're curious as to what the best chefs in Fremont are getting down on.



5 LOCAVORE

This highselling app has everything you could possibly want to know about organic and locally-grown food. Using your location, it shows you where to find the nearest farmers' markets, farms, and CSAs. It also provides up-to-date information on which fruits and vegetables are in-season wherever you are. But it doesn't stop there; interact with your fellow foodies to compare notes on the tenderest zucchini, recipes to get rid of that bushel of chard you just bought, and specific information only another foodie would want to know, like whether that Ferry Building farmers market chicken felt emotionally fulfilled. **SFBG**

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- creamed spinach
- tomatoes, avocado & red onions
- bacon, avocado & tomato
- sausage, olive oil coleslaw & onions
- spicy red pepper onion bacon sauce
- smoked salmon, capers & onions
- clams escargot & white cheddar
- Dungeness crab, avocado & red onions (add 6.95)

EGGS (any style) BRUSCHETTA basil, tomato & bacon

BACON BRUSCHETTA BENEDICT

CRAB BENEDICT (add 6.95)

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FEAST

EYES POP FOR PUHN CHOI, THE HAKKAN BASIN FEAST.
PHOTO BY LINDA ANUSASANANAN

CANTONESE COUNTRY COUSIN

Finally, the Hakka diaspora has its own cookbook

BY CAITLIN DONOHUE
caitlin@sfbg.com

FEAST “Comfort food for the working man,” is how longtime Sunset Magazine food writer and Hakka Chinese daughter Linda Lau Anusasananan describes the food she grew up watching her grandmother prepare. Anusasananan spent years penning articles on everyone else’s soul foods in her professional career, and finally decided that the earthy — yet at times incredibly complex — eats that have been developed by the diaspora sprung from her nomadic ancestors deserved a cookbook of their own.

She traveled to Hakka hotspots in China, Malaysia, Toronto, Peru, and the Richmond District to explore the various permutations of the plates (and basins) of her ancestors. The result is her appropriately-titled *The Hakka Cookbook* (University of California Press, \$39.95, 293pp), and a long overdue collection of the unique cuisine with hale roots in country eating. We caught up with her via email to learn more about the roots of Hakka cooking, and the path that led Anusasananan — who makes an appearance this week at Omnivore Books — to her most personal project to date.

SFBG: In the book, there’s an incredibly elaborate recipe for a Hakka basin feast. Where did the basin feast originate?

LLA: There are several stories about how this dish was invented. Basically it is a multi-course banquet layered in a metal wash basin. Diners gather around the big pan and eat their way from top to bottom. This dish is popular in the New Territories of Hong Kong. One story is that when Emperor Bing of Song moved south during the Mongolian invasion, there weren’t enough dishes to hold food for his entire entourage. Inventive villagers filled their wash basins with the army’s banquet. Another story is that when the Qianlong emperor visited Guangdong, he liked to eat the villagers’ banquet leftovers.

SFBG: Where do you go for decent Hakka food in the Bay?

LLA: There are two SF Hakka restaurants mentioned in the book, Ton Kiang (5821 Geary, SF. (415) 387-8273, www.tonkiang.net) and Hakka Restaurant (4401 Cabrillo, SF. (415) 876-6898, www.hakkarestaurant.com).



sanfrancisco.com). Both menus also include other types of Chinese cuisine, and the owners of both are Hakka. At the Hakka Restaurant I love chef Jin Hua Li’s Chinese bacon with preserved greens and the chicken with preserved Greens. I also love the Chinese broccoli with rice wine. At Ton Kiang, they serve a fine salt-steamed chicken, it is moist and smooth.

SFBG: What characteristics of the Hakka people are reflected in their food?

LLA: Migration and adaptation. For example: the Hakka originally came from the north. When they arrived in the south, they wanted to make the dumplings they ate in the north. However, they could not find the wheat to make the flour used to make the dumpling wrappers, so they adapted to the available ingredients and stuffed the pork filling into chunks of tofu, creating a Hakka classic, stuffed tofu.

SFBG: What are the most emblematic ingredients in Hakka food?

LLA: Preserved vegetables, cured meats, soy sauce, rice wine and its by-products.

SFBG: What led you to write *The Hakka Cookbook*?

LLA: To discover my own Hakka identity through what I know best, food. When I was a child, my grandmother, who we called Popo, always told us, “you should be proud you are Hakka.” She would give us Chinese lessons, and sometimes cooks us dinners. Growing up in a small town where we were the only Chinese, we weren’t interested in learning how to be more unique. We just wanted to fit in. So

much of her Chinese lessons were lost on us. Decades later, her words haunted me and I decided to research the meaning of those words after I left Sunset Magazine.

SFBG: In your previous food writing career, how did it feel to have limited access to writing about the food you grew up with?

LLA: In the 1970s and ‘80s, we were allowed great freedom to explore. In fact, Sunset Magazine sent me on my first trip to China in 1987 to write about the food there. China had just opened up. A photographer and I spent two weeks scouting the food scene and came back with one of the first stories written about home cooking in China.

I wrote about all kinds of food. When I wrote about ethnic food I had to keep in mind that I was writing for a Western audience. So I would choose dishes and ingredients that might appeal to more mainstream tastes. As advertising and issues shrank, it was more difficult to write about ethnic foods because there were far fewer pages. Those few pages needed to appeal to the largest audience. That’s the reality of publishing.

This book is my own personal journey to write what I wanted. It is not a mainstream subject, so it took me a long time to find a publisher. But I feel, it is waste of time to write a book chasing a trend, you should write about what you think is important. Then hope enough people will also be interested enough to read it. **SFBG**

THE HAKKA COOKBOOK READING

Wed/24 6-8pm, free
Omnivore Books
3885A Cesar Chavez, SF
www.omnivorebooks.com

WEDNESDAY 24

Hallow Screen! Walt Disney Museum, 104 Montgomery, SF. (415) 345-6800, www.waltdisney.org. Daily through Oct. 31. 11am, 1pm, 3pm, 5pm, free with museum admission. Freak out (just don't forget the popcorn) at this all-ages-friendly lineup of animated boo-stories. *The Skeleton Dance*, *Pluto's Judgment Day*, *The Mad Doctor*, and *The Legend of Sleepy Hollow* all get their moment in the Disney Museum's very own screening room.

Haunted Haight Walking Tour

www.hauntedhaight.com. Daily through Oct. 31, with some dates through December. 7pm, \$20. Let the SF Ghost Society scare the living bejezus out of you on this guided scramble through Haight-Ashbury's most spirited sites. The tour's meant to be all-ages, but guides caution that those under 13 years may want to sit out this scare. You'll wind up at a haunted pub, so the adult beverage capable, at least, will get a chance to drink away thoughts of the dead among us.

THURSDAY 25

Castro Theatre double-features 439

Castro, SF; www.castrotheatre.com. \$8.50-11, also Tue/30. Big-screen terrors with *Dracula* (1979) and *Cat People* (1982) on Thu/25 (screenings begin at 2:30pm) and *The Cabin in the Woods* (2011) and *House of 1,000 Corpses* (2002) on Tue/30 (screenings begin at 7:30pm).

"Masquerade" Arc Gallery, 1246

Folsom, SF. (415) 861-3504, www.arc-sf.com. Through Nov.18. Opening reception: noon-5pm, free. Harvest some last-minute costume inspiration from this art exhibition of 40 selected masks, revolving around the theme "the obfuscation of truth." With works by Michelle Peckham, Michal Wisniewski, Courtney Murphy, and more.

Popscram with Light Asylum,

Popscene DJs Rickshaw Stop, 155 Fell, SF; www.popscene-sf.com. 10pm, \$13-\$15, 18+. A modest Hallo-pun on the youthful weekly Popscene parties, with the creepy, bright-light-in-the-dark music duo Light Asylum.

Provocations 1015 Folsom, SF; www.facebook.com/RAWSanFrancisco.

7pm-midnight, \$15 (\$5 for after party with Slayers Club DJs). "A little bit of bite. A little bit of lust. And 100 percent deliciously wicked." Plus aerialists, burlesque, body painting, treats, and tons of art, fashion, and music at monthly party RAW SF's tribute to desire.

Unmasked: GLBT History Society

Gala Green Room, War Memorial, 401 Van Ness, SF; www.unmaskedgala.org. 7-9pm, \$60-\$100. This annual masquerade-themed hoot celebrates the out, proud, and essential historical



'SLIP, BOO!

Witch house to-dos, Samhain celebrations, zombie flicks, scary clowns, more: Your master list of Halloween 2012 tricks and treats.

society with a tribute to local queer filmmakers, yummy food, hosted bar, glamour galore, and dazzling entertainment from hunky baritone Zachary Gordin, Cello Street Quartet, Glamamore, and the soulful Hard French DJs.

Zombie NightLife Cal Academy of Sciences, 55 Music Concourse Drive, SF; www.calacademy.org. 6pm, \$10-\$12. Zombies return to the museum with Peaches Christ's Dead Drag Queen Review and costume contest, DJs S4NtA-MU3rTE and Chauncey CC of 120 Minutes, zombie lectures, a zombie cocktail tour, and undead makeovers.

FRIDAY 26

As You Like It Freaky Friday

Costume Party Beatbox, 314 11th St., SF; www.ayli-sf.com. 10pm-late, \$10-\$25. The frightfully good monthly quality techno party plays dress up, with special guests Morgan Geist (his name means ghost!) from NYC, Safeword from SF, Conore, Rich Korach, and MossMoss.

Audiopharmacy's 4th Annual

Halloween Prescription hOMevoluation, 1255 26th St., Oakl. (415) 728-7149, www.brownpapertickets.com. 10pm-6am, \$40-60. Satisfies your ghoulish desires at this huge party with a fashion show featuring 13 macabre models, live music, photobooth, open

bar, and aerial silk performance. And if you manage to survive the night, join what's left of the affair for a sunrise tea ceremony.

Flashback Fridays Mezzanine, 444

Jessie, SF; www.mezzaninesf.com. 9pm, \$30. 1980s-style Halloween party with Wonder Bread 5, and DJs Omar of Popsene, Damon Boyle of 1984, and "video mashups master" Billy Vidal.

Freakers' Ball Two-Day Halloween

Costume Bash Party Public Works, 161 Erie, SF; www.publicsf.com. Also Sat/27, 9pm-5am. \$24 single day, \$45 two-day pass. This is the 18th annual Freakers Ball, with performances by underground dance music superstars Addison Groove, Benoit and Sergio (they killed it last time they were here), and Eprom on Friday, and Claude Vonstroke, Otto Von Schirach, and Justin Martin on Saturday. Too much! **Halloween! The Ballad of Michele Myers** CounterPulse 1310 Mission, SF; michelemyers2012.eventbrite.com. 8pm, \$20-\$25, Thru Wed/31. What do you get when you cross all your favorite retro teen slasher flicks with TV's "Thw Facts of Life"? This hilarious, horrifically entertaining musical from twisted drag queen Raya Light and a cast of loony club luminaries.

"In Heaven, Everything is Fine"

Public Works, 161 Erie, SF. www.publicsf.com. Through Nov. 7. Opening reception: Fri/26 5-9pm, free. A group exhibition of never-before-seen works inspired by the weird world of TV and movie director David Lynch. Gaze upon a replica of Twin Peaks' Black Lodge in superlative, becostumed form, and you might just win a prize — the exhibition is hosting its very own costume contest. **Lights Down Low Halloween** Monarch, 101 Sixth St., SF; www.monarchsf.com. 9pm-3am, \$12. The bonkers regular club night gets all the way low — TO DARKEST HELL. But with great upbeat, trippy UK bass music from L-Vis 1990, SFV Acid, Urulu, and many more.

Murder Ballads Bash

Starry Plough, 3101 Shattuck, Berk; www.starryploughpub.com. 9pm, \$8-\$10. This 11th annual murder ballads bash includes Orange Jews, Flaming Telepaths, Luther Monday and Karry Walker, Val Esway, Happy Clams, and more.

Roller Disco Costume Party

Cellspace, 2050 Bryant, SF. www.sfindie.com. 8pm-2am, \$10. Rollerskates plus costumes equal a match made in disco heaven, especially with burner-friendly Black Rock Roller Disco at the helm. All proceeds go to nonprofit SF IndieFest, which, we

should stress, is not liable for any hilarious alcohol-related accidents.

Seance 222 Hyde, SF; www.222hyde.com. 10pm, \$7 Excellent local electronic duo Pixel Memory guide you toward ethereal realms on the dance-floor.

Some Thing: There's a Monster in

My Costume! The Stud, 399 Ninth St., SF; www.thestudsf.com. 9pm-late, \$8. Weekly party Some Thing always presents a freakish host of dramatic drag queens getting wild — this time there will be a costume contest!

"To Bury a Cat: Clown Show"

Shotwell Studios, 3252-A 19th St, SF; www.facebook.com/clownsonastick, 8pm. Also Sat and through Nov 3. \$12-20. Comedy troupe Clowns on a Stick perform a lighthearted (but macabre!) Halloween show.

Total Trash Halloween Bash

New Parish, 579 18th St., Oakl.; www.thenewparish.com. 7pm, \$12. Total Trash usually throws a messy-spirited party. It's got three Halloween shows this year, this one is not yet sold out: Nobunny, Shannon and the Clams, Audacity, Uzi Rash, and more.

Trannyshack Halloween: A Party!

DNA Lounge, 375 11th St., SF; www.trannyshack.com. 9:30pm-3am, \$15. Every year the drag ghouls known as Heklina and Peaches Christ join forces to birth something something so awful, so hideous, so wonderfully faascinating, you simply have to be there to believe it. With performances by dozens of horrifying queens and electrically eclectic music from DJ MC2.

Von Goat, Dispirit, Atriach, Altar

de Fey Elbo Room, 647 Valencia, SF; www.elbo.com. 9pm, \$10. A hard rocking, long-hair night billed as "metalween."

Zombie Prom: Circus of Horrors

Verdi Club, 2424 Mariposa, SF; www.verdiclub.net. 8pm, \$20. A swinging rock'n'roll dead can dance party with live music by Slim Jenkins, a haunted ballroom, and costume contests.

SATURDAY 27

120 Minutes

Elbo Room, 647 Valencia, SF; www.elbo.com. 10pm, \$15. The witch house-based goth night nabbed a Salem DJ set and Brooke Candy, along with resident DJs S4NtA_MU3rTE and CHAUNCEY_CC.

Berkeley Community Media Horror

Film Festival Berkeley Community Media, 2239 Martin Luther King Jr. Way, Berk; www.betv.org. 7pm. \$5-10. Sixth annual fest featuring spooky films by local independent filmmakers.

Boo at the Zoo San Francisco Zoo

Sloat and Great Highway, SF. www.sfzoo.org. 10am-4pm, \$9-15. The zoo bewitches all comers with its Halloween family day. The animals will be munching holiday-themed treats, and you will too at the candy stations located

CONTINUES ON PAGE 28 >>

CONT>>

throughout the park. Make spooky crafts, sing along with a witch at the event stage, and see the new "Masters of the Night" bat exhibit in the elephant building. OoOoOoOo....

Club 1994 Halloween Bash Vessel, 85 Campton, SF; www.club1994.com. 10pm, \$18. Halloween, the '90s TRL way, with a costume contest, DJ battles, Vin Sol and Jeffrey Paradise on decks, a themed photobooth, and more.

Dark Room First Annual Dark Cadavaret Hot Spot, 1414 Market, SF. 9:30pm, \$5-\$7. One of the city's best dark and scary electronic dance music monthly parties outdoes itself with a blast of deathly entertainment guaranteed to unravel your goth socks. With outrageous drag performers Phatima, Lady Bear, Dia Dear, VivvyAnne ForeverMORE, Elijah Minnelli, and Vain Hein and a live set by San Cha.

"Divine's Secrets of the Paranormal" Artists' Television Access, 992 Valencia, SF; www.othercinema.com. 8:30pm. \$7. Genre archivist Christian Divine unspools a night of psychotronic cinema clips, with topics to include UFOs, Bigfoot, the Loch Ness Monster, and ghosts.

Halloween at the Lex Lexington Club,

3464 19th St., SF; www.lexingtonclub.com. 9pm, free. Nobody knows how to celebrate All Halow's Eve more than the dykes and queers, honey. Hang out at the Mission's favorite queer bar for rockin' DJs Ms. Jackson and China G., special (g)hosts Ajai and Kat, a costume party t midnight, drink specials, and a whole lotta love.

Invasion of the Body Snatchers Pacific Film Archive, 2575 Bancroft, Berk; bampfa.berkeley.edu. 6:30pm. \$5.50-\$9. The PFA wraps up its "An Army of Phantoms: American Cinema and the Cold War" with the 1956 com-mies-are-everywhere classic.

Foreverland's Thriller Halloween Ball Bimbo's, 1025 Columbus, SF; www.bimbos365club.com. 9pm, \$22. Premiere 14-piece Michael Jackson tribute act Foreverland plays MJ's spooky exponentially platinum record.

Ghost Ship 2012: Apocalypse on Treasure Island Treasure Island, SF; www.ghostshiphalloween.com. 9pm-4am, \$50. Every Burning Man fan worth her salt will be out for this annual mega-blast. With DJs from Space Cowboys, Distrikt, Seismic, Janky Barge, and a zillion other camps.

Halloween at Aquarium of the Bay Pier 39, SF; www.aquariumofthebay.org. 9am-8pm, through October 31. Kids in costume get in free through



Halloween — and the whole family will enjoy activities like the "freaky fish scavenger hunt," and underwater pumpkin carving. Adults can indulge in a scary good bad movie, *Piranha 3-D*, on Halloween night at 6pm. All this, and brainless jellies, too!

Halloween Boootie DNA Lounge, 375 11th St., SF; 9pm. \$30. A spooky installment of this weekly mashup party night, with A Plus D, Dada, Smash-Up Derby, four rooms of dancing, a mid-

night costume contest. And probably a boatload of pirates!

Halloween Costume Contest Party at Playland-Not-at-the-Beach 10979 San Pablo, El Cerrito. (510) 592-3002, www.playland-not-at-the-beach.org. Sat/27, 10am-5pm; Sun/28, 10am-5pm, \$10-15. Show your scary stuff for prizes at the awesomely fun and wacky-cute amusement park. Check out the creepy Dark Mystery exhibition and the 5000-year-old mummy, too.

Halloween Freakout Monarch, 101 Sixth St., SF; www.monarchsf.com. 10pm-4am, \$7-\$15. Terrific underground house and techno madness from the Honey Soundsystem and No Way Back crews, for those who like deep tunes as much as daring costumes.

Halloween Massive: Superheors and Villains Westin San Francisco, 50 Third St., SF; So big you won't get over it — like 20,000 square feet big. Expand your Halloween horizons with DJs J Espinoza, J Trip, Johnny Sin and more playing crowd-friendly tunes for a very big crowd.

Haunted Hill 5-10k West Portal Playground, 131 Lenox, SF. (510) 681-6181, www.tinyurl.com/haunted-hillwestportal. 5-8pm, free. Assemble a team of up to five of the most adventurous people you know, slip on some comfy shoes, and hit the trail of this scavenger hunt in the West Portal neighborhood. It's like trick-or-treating for adults.

Rin Tin Tiger, Doe Eye, Steelwells, Wes Lesley and His Deadly Medley Bottom of the Hill, 1233 17th St., SF; www.bottomofthehill.com. 9pm, \$10. The third annual "Haunted Hoedown" brings a hayride-full of rock goodness.

Safety Meeting Club Six, 66 Sixth St., SF; www.clubsix1.com. 10pm-4am,

CONTINUES ON PAGE 30 >>



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ARTS + CULTURE: HALLOWEEN

CONT>>

\$10. Before you go trick or treating, you need a safety meeting — an edgy local techno safety meeting, that is, with DJs Robot Hustle, Doc Sleep, Taco Tuesday, Justime, Cindy99, and a live performance from Exillon and Dabecy.

Spiral Dance Kezar Stadium, 755 Stanyan, SF; www.reclaimingspiral-dance.org. Doors 6pm, dance 7:30, \$20-100. The Reclaiming Collective holds Spiral Dances all year round, but the Halloween dance is their biggest hit. But the dance isn't for Halloween

— as the collective explains, “The holiday popularly known as Halloween is the time of year known to witches as Samhain, when the veil is thin between the worlds of the living and the dead.” Celebrate the Beloved Dead and get lost in the dance with hundreds of others in Kezar Stadium.

Trap City: Hell's Eve Edition Icon, 1192 Folsom, SF; www.facebook.com/trapcitysf. 9pm, \$10. The purple swag and gold chainz hip-hop party gets fiendish with Heroes X Villains, Hi Topz, Bogl, Ultraviolet, Napsty, Facemelter, more. **True Blood Halloween** Herbst

Pavilion, Fort Mason Center, SF; truebloodhalloween-sollyluna.eventbrite.com. 9pm, \$30–\$80. Massive Halloween club night in the 30,000 square foot space, with EC Twins, Dorman Doray, and Sex Panther, along with vampires, werewolves, zombies, and probably lots of sexy nurses.

The Uptown's Halloween Bash 2012 Uptown, 1928 Telegraph Ave, Oakl; www.uptownnightclub.com. 9pm, \$12–\$15. Titillating terrors are promised at this burlesque of happy horrors, with the gorgeous Hubba Hubba Revue in full undressed effect,

music by the Deadlies, and much more surf-goth fun.

SUNDAY 28

The Cabinet of Dr. Caligari and Nosferatu Tannery, 708 Gilman, Berk; berkeleyundergroundfilms.blogspot.com. 7:30pm, donations accepted. The two biggest silent horror films (from 1921 and 1922, respectively) in a double-feature that'll haunt your nightmares.

Haunted Honey Holy Cow, 1535 Folsom, SF; www.honeysoundsystem.com. 9pm, \$5. The naughty queer underground house boys of Honey Soundsystem throw one of the best weekly parties in SF. And tonight they'll do it in costume. You can do it in costume, too!

Spooktacular Halloween Party and Trick or Treat in Japantown Japantown Peace Plaza, Post and Buchanan, SF. (415) 567-4573, www.sfjapantown.org. Noon-4pm, free, all ages. Halloween, Japanese-style, with unique arts and crafts, a bounce house, and trick or treating at the East and West malls.

Sunset Halloween Costume Boat Party Pier 3, SF; www.tinyurl.com/sunsetcostume. 5-11pm, \$20. Tech-house superstars Lee Curtis, Thugfucker, and Pillowtalk headline this wild annual blast on the bay from the gore-ious Sunset rave crew. **Supernatural** Beatbox, 214 11th St., SF; www.beatboxsf.com. 10pm-4am, \$5–\$10. Late night Sunday dancing at an otherworldly techno costume party, with DJs Jason Kendig, P-Play, Brian Bejarano, Jeniluv, Mozaic, more.

TUESDAY 30

Bob Saggeth Amnesia, 853 Valencia, SF; www.amnesiathebar.com. Also Wed/31, 10pm, \$7–\$10. The world's best female-led, San Francisco-based Black Sabbath cover band plays this two-day Halloween bash.

The Cabinet of Dr. Caligari Davies Symphony Hall, 201 Van Ness, SF; www.sfsymphony.org. Tue/30, 7pm. \$20-50. Organist Cameron Carpenter provides live, improvised accompaniment to a screening of Robert Wiene's 1920 silent chiller, plus 1912 stop-motion short “Camera Man's Revenge.” **Halloween** Balboa Theatre, 3630 Balboa, SF; www.cinemasf.com. Also Oct 31, 10pm. \$7.50-10. John Carpenter's groundbreaking 1978 slasher is presented in a new HD transfer, accompanied by a new documentary: You Can't Kill the Boogeyman: 35 Years of Halloween.

WEDNESDAY 31

Astrozombies Hemlock Tavern, 1131 Polk Street, SF; www.hemlocktavern.com. 8:30pm, \$7. Astrozombies will pay tribute to everyone's favorite Halloween cover act, the Misfits, hope-

fully in devil-locks.

Blasthaus Halloween Mezzanine, 444 Jessie, SF; www.blasthaus.com. 9pm, \$12–\$15. The party promotions powerhouse packs a punch with this party: Headliners Etienne de Crécy and Sinden blast French house and UK Bass — you'll be bouncing off the walls.

Booty Call Halloween QBar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm, \$5. Who knows if the Castro will be crazy this year, but it'll be nuts up in this too-cute weekly queer party. \$100-prize costume contest, electro-pop DJ Guy Ruben, photos in the back room, lots of sexy.

Glitter Wizard, Twin Steps, Meat Market, the Parmesans, and DJ Dahmer Thee Parkside, 1600 17th St., SF; www.theeparkside.com. 8pm, \$8. The local bands will be portraying the Seeds, the Cramps, G.G. And the Jabbers, and the Kinks, respectively.

Green Gorilla Halloween Anniversary Bash Monarch, 101 Sixth St., SF; www.monarchsf.com. 9pm-3am, \$5–\$15. The venerable (and slightly insane — in a good way) party crew celebrates 16 years of local madness with DJs M3, Anthony Mansfield, Sharon Buck, Kimmy LeFunk, and very special guest Woolfy, who is woofy.

Housepitality Halloween Icon, 1192 Folsom, SF; www.housepitalitysf.com. 6pm-2am, \$5–\$10. Wonderful family-style house music weekly party brings in classic Detroit techno DJ Dan Bell for a full night of sweaty insanity.

Icee Hot Halloween Elbo Room, 647 Valencia, SF; www.facebook.com/iceehot. 10pm, \$10. Awesomely eclectic bass party brings in hard-driving househead Jackmaster for a night of fright and funky grooves.

Mad Hatter's Ball 1015 Folsom, SF; madhattersball-2012.eventbrite.com. 10pm, \$20–\$25. With trap-style Chicago DJ duo Flosstradamus, experimental Hamburg native Pantha Du Prince, local acid crunker AN-TEN-NAE, Anna Sia and more.

Nobunny, Shannon and the Clams, POW!, Eeries, DJ Al Love Brick and Mortar Music Hall, 1710 Mission, SF; www.brickandmortarmusic.com. 9pm, \$7–\$10. Nobunny is always in costume anyway. Rock with him, and the beloved Clams (with Shannon of course), garage-style.

Planet Booty, Double Duchess Cafe Du Nord, 2170 Market, SF; www.cafedunord.com. 9pm, \$15. It'll be a Halloween dance party with sci-fi space-funk meeting queer electro-hop on the floor.

Stay Gold Halloween Public Works, 161 Erie, SF; www.facebook.com/staygoldsf. 10pm, \$3–\$5. Queer hip-hop and style never felt so absolutely, unnervingly amazing — especially when it's dressed to kill. With DJs Pink Lightning and Rapid Fire. **SFBG**



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Gioia Pizzeria (2240 Polk, SF.
(415) 359-0971, www.gioiapizzeria.com)

Hot Press (2966 Mission, SF.
(415) 814-3814, www.hotpresssf.com)

Ice Cream Bar (815 Cole, SF. (415) 742-
4932, www.theicecreambarsf.com)

Marcella's Lasagneria and Cucina
(1099 Tennessee, SF. (415) 920-2225,
www.marcellaslasagneria.com)

Market and Rye (68 West Portal, SF.
(415) 564-5950; 300 De Haro, SF.
(415) 252-7455, www.marketandrye.com)

Mission Bowling Club (3176 17th St., SF.
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903 (903 Cortland, SF. (415) 678-5759)

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Elephant Sushi (1916 Hyde, SF. (415) 440-
1905, www.elephantsushi.com)

FuseBOX (2311A Magnolia, Oakl. (510)
444-3100, www.fuseboxoakland.com)

Honor Kitchen and Cocktails (1411 Powell,
SF. (510) 653-8667, www.honorbar.com)

Local's Corner (2500 Bryant, SF.
(415) 800-7945, www.localscornersf.com)

Machka (584 Washington, SF.
(415) 391-8228, www.machkasf.com)

Namu Gaji (499 Dolores, SF.
(415) 431-6268, www.namusf.com)

**Orex (243 West Portal, SF.
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(333 Fulton, SF. (415) 294-8925,
www.plajrestaurant.com)

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9085, www.richtablesf.com)

Saru Sushi (3856 24th St., SF.
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St. Vincent (1270 Valencia, SF.
(415) 285-1200, www.stvincentsf.com)

FOOD TRUCKS

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Casey's Pizza (www.caseyspizza.com)

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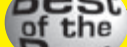

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FEAST

RUM TALES

Bars, cocktails, favorite bottles, and the facts you need to be an educated sipper

BY VIRGINIA MILLER
virginia@sfbg.com

FEAST Rum has had a rough and tumble history. It was the Royal Navy's spirit of choice, and on a grim note, benefited from association with the slave trade. Consider the story of Admiral Horatio Nelson, whose body was preserved in a cask of rum after his death in the Battle of Trafalgar en route back to England. Upon arrival, the cask was empty of liquid, the rumor being his crew drank it in hopes of ingesting Nelson's courageous spirit. From this comes one of rum's many nicknames, "Nelson's blood." The act of imbibing it is often dubbed "tapping the admiral."

Despite its dark days, rum thrives as the spirit of the Caribbean where, along with Latin America, the majority of the world's supply is produced. The liquor is associated with island breezes, relaxation, the good life. From airy white rum to the sweet, spiced variety, there's more complex rum variances than one might initially suspect.

Though no hard and fast rules apply to all rum, here's a quick run-down of categories:

Light/silver/white rums are often smooth, sometimes sweet, mixable rums ideal for cocktails, made from both sugarcane and molasses. Typically aged briefly, they maintain a colorless look from being aged in stainless steel or neutral oak, or from having their color filtered out.

Gold/amber rums are typically medium-bodied, generally aged in wood barrels. They are the halfway point between light and dark rums.

Dark rums are molasses-based, aged in charred barrels. They are at times quite sweet and silky, at other times complex, best for mixing or sipping.

And there is a wealth of **other categories**. Spiced rums have, yes, spices and even caramel added. Flavored rums are infused with a

wide range of tastes. Overproof rums are high proof spirits that exceed the standard 40 percent ABV. Premium rums are essentially a more refined category of sipping rums. Cachaça is, more or less, a Brazilian rum made solely from sugarcane juice.

In addition to styles, **regions** determine rum characteristics. The Spanish-speaking Caribbean (namely Cuba, the Dominican Republic, Puerto Rico) and South and Central America are most highly regarded for their smooth añejo style. English-speaking islands (like Barbados, Belize, Jamaica, Saint Kitts, Trinidad) are best known for full, dark rums, including demerara rums made from natural, unrefined demerara sugar. French-speaking Caribbean islands (including Haiti, Guadeloupe, Saint Martin, Martinique) are famed for agricultural rums (rhum agricole), produced solely from sugar cane juice, which are refined, complex, even grassy and funky.

RUM BARS

Where to find good rum in the Bay Area? One of the greatest selections available anywhere, the standard-setting menu at **Smuggler's Cove** offers over 200 rums, with flights and pours grouped by style and region. The bar even has a Rumbustion Society encouraging (and rewarding) exploration. Smuggler's honors the roots of tiki (Don the Beachcomber and Trader Vic's paraphernalia abound) in its intimate, three-level layout. The cocktail menu is extensive, with sections on Cuban cocktail favorites from Havana's glory days to modern interpretations of tiki drinks. 650 Gough, SF. (415) 869-1900, www.smugglerscove.com

Newly-opened **Tradition** offers booths (called "snugs") with themes like New Orleans, Pre-Prohibition, and Scotland, each boasting vintage ads, signs, and barware in keeping with the motif. An artistic menu is likewise themed around each category. One theme is exotic/tiki, that page bearing mostly rum-based cocktails. For a unique rum experience, there's an extensive house-blended and barrel-aged spirits program, including all manner of spirits finished in house barrels, like Flor de Caña rum in pinot noir or sweet vermouth barrels, imparting unexpected wine notes to the rum. 441 Jones, SF. (415) 474-2284, www.tradbar.com

Though not a rum bar per se,



Bar Agricole, with its impressive modern design and a bar flanked with dramatic photography, is named after French Caribbean

rums and boasts a strong rum selection. Agricole perfects classic rum drinks — chat with bartenders about which version of the classic daiquiri you might want to try, they're well-versed on each. Imbibe lesser-seen classics like a Martinique Crusta from Charles Baker's Gentleman's Companion, this particular recipe dating back to 1840 of agricole, lemon, bitters, and Maraska, a Croatian maraschino liqueur. 355 11th St., SF. (415) 355-9400, www.baragricole.com

For dive bar rum and cheap rum punch, try Hobson's Choice in Haight-Ashbury (www.hobsonchoice.com). **Other notable tiki bars** include the transporting East Bay classics, Forbidden Island (www.forbiddenislandameda.com) and Oakland's Conga Lounge (www.congolounge.com), not to mention out-of-the-way Tiki Haven (www.tiki-havensf.com) in SF's Outer Sunset.

BEST RUM COCKTAILS THIS YEAR

Brand new to the bar's fall menu is frothy, light beer and rum beauty, **Jasper's Rum Shaker** (a cheeky reference to the 1990s rap song, "Rump Shaker"): Bacardi 8 Rum, Shipyard Pumpkin Ale, lime, pumpkin syrup, cream, egg white, and orange flower water recall a classic Ramos Gin Fizz. Also new to the menu is bartender Taylor White's Haymaker, which allows Appleton Reserve Rum to shine in a fabulously musty, spiced way with Combier orange liqueur, chai tea infused Punt Mes vermouth, Angostura, and orange bitters. 401 Taylor, SF. (415) 775-7979, www.jasperscornertap.com

An after dinner sipper this summer was **AQ's Senegal at Dusk** (\$10), a mixture of Lemon

Hart rum, coffee and a blissful cardamom banana cream. At Tradition, Kona Kope stands out from an entire book of cocktails. Sweet Diplomatico Reserva Exclusiva rum and barrel-aged spiced rums

intermingle with coffee syrup and a touch of coconut cream, evoking lively coffee-tinged tropical breezes. For a milky rum stunner, try Smuggler's Cove's Jamaican Milk Punch, reminiscent of traditional Brandy Milk Punch, smooth, frothy, spiced.

1085 Mission, SF. (415) 341-9000, www.aq-sf.com



The Lower Haight joint might not be a rum bar, but **Maven's Nauti' Mermaid** is a winner, mixing Jamaican rum, lime, orange, coconut, and housemade hazelnut orgeat, substituting orgeat's typical almond base for hazelnuts. 598 Haight, SF. (415) 829-7982, www.maven-sf.com

In downtown Berkeley, **Comal's Black Daiquiri** is a refreshingly unique expression, mixing Pampero Aniversario rum, Avera, lime, sugar, and Chiapan coffee tincture for a tart, bitter, sweet, and robust imbibe-ment. Coffee notes don't dominate, but add a hint of earth and body. 2020 Shattuck, Berk. (510) 926-6300, www.comalberkeley.com

RECOMMENDED RUMS

One of my all-around favorite rums is **Brugal 1888** (\$54.99), from five generations of family distillers in the Dominican Republic. First

aged in American white oak barrels, then finished in Spanish oak, it's a blend of rums aged five to 14 years that hits the nose with spice, coffee, dried fruits.

Tasting it yields notes of bourbon-like caramel, wood, spice, a hint of earth, a complex finish. An affordable sipping rum is **Appleton Estate Reserve 12 year** (\$34.99) from Jamaica, blended by female master blender Joy Spence. It's bright and bold, but also nutty and buttery. If you can get your hands on Appleton 21 year, it's a beauty. Fascinating grassy notes, nuts, orange blossom, molasses.

Ron Zacapa 23 year (\$37) is a Guatemalan classic, smooth with toffee and spice and crafted by a female master blender Lorena Vasquez.

Diplomatico Reserva Exclusiva (\$35) is lushly sweet with caramelized brown sugar, a spice-redolent Venezuelan dark rum. **Botran Solera 1893 Gran Reserva** (\$24), a Guatemalan añejo rum, is an affordable, different side of the sweet coin. A blend of five to 14 year old rums, is balanced, not cloying. It tastes of caramelized banana and coconut.

Shellback is a new release of two affordable (\$17 per bottle) Barbados-blended rums, ideal for cocktails. The silver is clean, with vanilla smoothness and whispers of tropical fruit, while the spiced is medium-bodied with cinnamon bark, ginger and clove oils, nutmeg, cassia.

Possibly my top white rum, **Banks Five Island** (\$25.99) is rife with character, funk, and elegance

— a blend of rums from five islands (hence the name), it's reminiscent of the Asian-Indonesian sugarcane spirit Batavia Arrack. Banks recently released **Banks 7 Golden Age Blend** (\$30), 23 rums sourced from seven places. It's a complex as that would imply, dry, nutty, tropical, and rich.

Rhum agricole is my favorite style of rum — it's often funky, grassy, complex, elegant. I adore the floral, fresh spirit of **Clement Martinique Rhum Blanc** (\$30) and its VSOP (\$35), which exhibits spice, coconut, apple, earth. I'm already a fan of the

brand's elegant rhum agricoles from Martinique, and they just released a fresh, smoky six year old (\$56), not to mention a cinnamon, wood, and vanilla-inflected 10 year (\$73). For a splurge, I adore the unique, cask strength (though still reasonably under 100 proof) **10 year Rhum J.M. Millesime 1997** (\$130), which unfolds with toasted nut, lemon, sage, cinnamon.

FURTHER EDUCATION

Started by rum expert and all-around great guy Ed Hamilton, **Ministry of Rum** is a key resource for all things rum. Find reviews and discussions on just about every rum in existence, plus glossaries, rum basics, and rum events worldwide, including the annual Ministry of Rum tasting held in the Bay Area.

www.ministryofrum.com.

Rum For All is a project started

by F. Paul Pacult (publisher-editor of *Spirits Journal*) and industry expert Sean Ludford. Their website is an online resource of rum primers, select producer profiles, and cocktail recipes. I recently went to their touring seminar when it was in SF, which offered an impressive range of rums to sample side-by-side — which is, of course, the best way to get educated. www.rumforall.com. **SFBG**

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www.dibufala.com

FEAST

BY VIRGINIA MILLER
virginia@sfbg.com

FEAST Clearly, we can't get enough chocolate. As chocolatiers continue to proliferate around the country, we are blessed with an endless wealth of fine sweets to choose from. Tirelessly sampling chocolates in every city and country I travel in, I've found standouts of all kinds. Some chocolatiers have perfected a certain truffle, others a pure bean-to-bar process. Many local greats produce treats in the city, like SF classic Recchiuti, single-minded Hooker's Sweet Treats, playful Poco Dolce, and forward-thinking TCHO. Here are a few more, plus my notes on favorites, worldwide.

SAN FRANCISCO SHOPS

With a new Victorian-era mercantile on Haight Street, **Buyer's Best Friend** has among the best gourmet food selections in the city in many categories – and it is slated to open its second shop in North Beach on October 26 (450 Columbus, SF). When it comes to chocolate, the shop often has samples from rarely-seen small chocolatiers from around the globe, for many of which they are the sole distributor. Start asking questions and you'll discover a whole world of chocolates you never knew existed.

1740 Haight, SF. (415) 745-2130, www.bbfdirect.com

Eccentric and delightful, Noe Valley's **Chocolate Covered** has long been the premier chocolate shop of SF, with a rare and varied selection. I lived directly across the street from it for six years — in dangerously close proximity.

4069 24th St., SF. (415) 641-8123, www.chocolatecoveredsf.com

Tiny but well-curated, Russian Hill's shiny **Candy Store** has long been a source for rare and old-fashioned chocolates and candies.

1507 Vallejo, SF. (415) 921-8000, www.thecandystoresf.com

BAY AREA CHOCOLATIERS

There's chocolate and then there's bean-to-bar chocolate. Whereas most chocolatiers start with already fermented cacao beans (yes, cacao beans go through fermentation), few oversee the entire process from sourcing to processing. **Dandelion Chocolates** was launched right here in SF by chocolate lovers whose experimentation with bean-to-bar as a hobby turned into a business. Purity of the cacao is their passion, so Dandelion makes chocolate with only bean and sugar, no cocoa butter.

Tasting their bars side-by-side is like sampling wines or coffee, with



TRUFFLE TOUR

Notes on top chocolates from around the world

different nuances and terroir apparent in each. There's the lush, malty notes of Rio Caribe, Venezuela (my favorite bar), bright citrus-strawberry expression in the Ambanja, Madagascar bar, and earthy, tannic notes from Elvesia, Dominican Republic. Already, Dandelion is easily one of the superior chocolates you'll find in the Bay.

Visiting the company's Dogpatch factory last month, I witnessed Dandelion's entire process: roasting, cracking, sorting, winnowing, grinding, conching, tempering, molding, and packaging, all happening in one small space. Dandelion is moving to its new Mission location on Valencia (though it will keep its Dogpatch space), slated to be factory, tasting room, shop, and cafe all in one. Opening this month, it's sure to be a hit. It's inspiring to see passion lead to success — especially when your sweet tooth reaps the benefits.

740 Valencia, SF. (415) 349-0942, www.dandelionchocolate.com

Many artisan chocolatiers boast a couple of exceptional truffles, but none I've tried have the volume of **Fefe Artisan Chocolatier**, formerly Au Coeur Des Chocolats, available in shops like Bi-Rite and on the company's website. Owners Shawn and Kathryn Williams have traveled Europe extensively, visiting many of the world's best chocolate makers. Besides artful, elegant, precise presentation, Shawn's truffles

MAKING MAGIC: BORDEAUX'S LA MAISON DARRICAU, EDINBURGH'S COCO CHOCOLATE, AND SF'S DANDELION CHOCOLATES GUARDIAN PHOTOS BY VIRGINIA MILLER

succeed first and foremost in flavor.

Those expecting a burst of curry or lemongrass when biting into a Fefe truffle may be surprised. Often, the flavor of the expensive bites (at the standard \$1.50–\$3 a piece) is barely discernible, a refined take on taste. Still, in Fefe's line of truffles, I struggle to name my favorite overall. There's cherry-vanilla (dark chocolate and lemon ganache layered with cherry vanilla gelée), cardamom punchy with Scotch, sesame-vanilla crispy with praline, dreamy banana-caramel, pistachio-rosemary caramel with pistachio praline, and vivid passionfruit or yuzu. Each is exquisitely lush.

www.fevetchocolates.com

MORE LOCAL FAVORITES

Chocolatier Blue's truffles, served in its Berkeley shops are fresh and creative. Try the Ants on a Log, filled with celery seed, peanut butter, and currant, or the tart caramel apple or peanut brittle crunch with caramelized banana and creamy peanut butter.

www.chocolatierblue.com
Saratoga Chocolates' Caramel Cin, a heart-shaped treat of dark chocolate oozing decadent cinnamon caramel.

www.saratogachocolates.com
Sixth Course Artisan Confections' aromatic caramels, like rosemary, or sage and brown butter.

www.sixthcourse.com
Wine Country Chocolates' Elvis truffle of peanut butter and banana ganache rules, while the cinnamon and clover honey oozes honey goodness.

www.winecountrychocolates.com
Maison Bouche's Fleur de Sel is one of the Oakland producer's elegant, French-spirited bars, a standout made using Brittany salt.

NATIONAL FINDS

Alma Chocolates in Portland, Ore. makes an insanely good Thai peanut butter cup with

ginger, Thai chile, lime, even red volcanic sea salt varieties. You can usually find it at Portland chocolate haven Cacao.

www.almachocolate.com
Antidote is a quality raw, NY-based bean-to-bar line made in Ecuador. It produces dark chocolate bars in flavors like banana-cayenne, lavender red salt, and almond fennel. Expect subtlety and an earth-like taste in each. Available locally at Buyer's Best Friend.

www.antidotechoco.com
Chocolat Modern is a longtime New York favorite, making square "bistro bars" that are dark and filled with the tastes like banana and Cognac, pumpkin praline, apricot and Bas Armagnac, and zesty grapefruit. There's a rotating selection available locally at The Candy Store.

store.chocolatmoderne.com
Responsible for some of the best local chocolates I've had from Los Angeles, **Compertes** creates dark chocolate truffles and bars, including the apricot and shichimi seven-spice chocolate bar (\$8), and various truffles. Some of my favorites of these include smoked salt, peanut butter, and the pink peppercorn and Raspberry.

www.compertes.com
Fine & Raw is a Brooklyn-based raw chocolatier that creates treats with high dark chocolate content and cacao butter, managing to maintain creamy texture and flavor all the while. Its most interesting bars are its cacao and coconut, along with the lucuma and vanilla. Buy it in town at Buyer's Best Friend.

www.fineandraw.com
Though I fear the healthy superfood label when it comes to pleasures like chocolate, Boise, Idaho-based **Good Cacao** creates "lemon ginger immunity" and coconut omega-3 bars that taste like a tropical vacation. Find it at Buyer's Best Friend.

www.goodcacao.com
MarieBelle's elegant banana chocolate bar shines. The company is a New York favorite, with a Soho tea salon and cacao bar.

www.mariebelle.com

INTERNATIONAL TREATS

Dublin's **Cocoa Atelier** makes the best chocolate I had in Ireland. It's a chic outpost stocking drinking chocolate and elegant truffles that creates its delicacies using local specialties like pot still Irish whiskey.

www.cocoaatelier.ie
Coco Chocolate is my Edinburgh favorite, a darling shop focusing on handmade bars like its rose and black pepper, pink peppercorn and nutmeg, and a tropical-inflected lime and coconut. Coco creates invigorating flavors, embedded in dark chocolate.

www.cocochocolate.co.uk
Kopali Organics is marketed as vegan health food made by passionate founders who live off the grid in Costa Rica. Its fair trade dark chocolate-covered banana bites taste vivid and fresh, nothing at all like some dried, chocolate-covered fruits. Find it in San Francisco at Buyer's Best Friend.

www.kopali.net
When in Bordeaux, don't miss charming **La Maison Darricau**. The romantic shop sells chocolate and creative truffles made fresh daily, infused with flavors like wine-filled Médoc, basil, Szechuan pepper, curry-date, and an excellent blend of prune, almond paste, and Armagnac.

www.darricau.com
In London's Borough Market, **Rabot Estate** is a rustic-hip shop with staff pouring cups of free dark hot chocolate and bars like chili with a lush Santa Lucia-grown dark chocolate.

www.rabotestate.com
Among the best chocolates I've had in the world are from **Paul A. Young**, one of the world's best chocolatiers whose three London shops stock supreme examples of what fresh truffles and exotic bars should be. Go funky with Marmite truffles, or his herbaceous peppermint leaf. Whatever you do, when in London, don't miss it. Young penned *Adventures with Chocolate*, a visually striking book that explores the ins and outs of chocolate making from the art of combining beans to yield the best flavor profiles, to making the perfect ganache. Primarily, it is a cookbook, utilizing chocolate in recipes from boozy drinks or teas to savory dishes and desserts.

www.paulayoung.co.uk **SFBG**

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FLYING LOTUS
THURSDAY/25

WEDNESDAY 10/24

SISTER SPIT ANTHOLOGY RELEASE PARTY

In 1994, forces amassed to counteract a San Francisco spoken word scene inexplicably dominated by “guys who ripped off their shirts and hollered their poems in homage to Henry Rollins,” as Sister Spit brainsmith and defining queer storyteller Michelle Tea writes in the introduction to the anthology of said event 18 years later. In the intervening decades, Sister Spit found fans desperate for its brand of bold, brash femme/queer/crazy musings, an international tour was born, and Tea found cronies in the likes of Ali Liebegott, Ben McCoy, Rhiannon Argo. City Lights’ recently-released Sister Spit anthology is a party, much like the reading Tea hosts tonight to fête it. Expect laffs, primal yawns, and rule-breaking

exuberance that cannot be held to the printed page. (Caitlin Donohue)

7pm, free
City Lights Bookstore
261 Columbus, SF

WEDNESDAY 10/24

“24TH ON 24TH”

It’s been more than three years since Oakland’s beloved Parkway Speakeasy Theater closed — and the Bay Area cinema scene hasn’t been the same without its mothership for the “your living room, but better” style of moviegoing (beer, couches, pizza ... giant screen, eclectic programming). But hark! Glad tidings from the East Bay: the New Parkway, which retains the original’s concept but boasts a new location and management, is readying for its grand opening November 30. Tonight, head out and welcome the New Parkway to its new ‘hood at a free

block party on Oakland’s bustling 24th Street, with local businesses pitching in. Food, live music, and yes, film screenings will be in full effect. (Cheryl Eddy)

6pm, free
24th Street between Telegraph and Broadway, Oakl.
www.thenewparkway.com

WEDNESDAY 10/24

LOST IN THE TREES

Beautiful guitar, horn, and violin arrangements by Lost in the Trees create a haunting presence as front-person Ari Picker sings about his mother’s suicide. There is something incredibly deep about any art that ruminates on why someone would want to leave this life, particularly when it is someone you love so dearly. The album, A Church That Fits Our Needs, is meant to be a place for his mother’s spirit to return to, but he speaks for more than just her when he sings lines like, “don’t you ever dare think she was weak hearted.” It’s a lyrically heavy work in which the music will draw you into the dark scenes of his story. (Molly Champlin)

With Dana Bouy and Midtown Dickens
8pm, \$12
Bottom of the Hill
1233 17th St., SF
(415) 626-4455
www.bottomofthehill.com

WEDNESDAY 10/24

RASPUTINA

If you’re as nerdy as I am, you may have discovered this band when their breakout song “Transylvanian Concubine” being featured in Buffy the Vampire Slayer. If you’re not as nerdy as I am, it’s not too late to let Rasputina help you embrace that inner geek. This New York cello-based chamber rock group will have you tapping your toes and reaching for your encyclopedias as it slathers on the Victorian-era historical references over its dark, orchestral pop. Its most recent album, Sister Kindhook, is thematically centered on Colonial Federalism. Added bonus for dude fans: for the first time in the two decades the group has been together, Rasputina’s lineup now includes a male cellist. (Haley Zarembo)

With Faun Fables
8pm, \$16
Great American Music Hall
859 O’Farrell, SF
(415) 885-0750
www.slimspresents.com

THURSDAY 10/25

“ACCREDITATE THIS!”

When it was announced this summer that City College of San Francisco hovered on the brink of destruction (or at least, was in danger of losing its accreditation due to staffing woes and budget cuts) the city freaked out. Lose our only community college? The thought was preposterous, offensive. But how often do most of us actually engage with our beloved CCSF? For most, the answer is not enough — which is why we are recommending this group show of the school’s visual art students. Their work, which will include sculptures, prints, drawings, and other forms of creativity, will serve as a terrific reinforcement for the fact that this institution is a source of creativity and know-how for the city that it serves. (Donohue)

Through Nov. 5
Opening reception: Wed/25, 5pm, free
City College of San Francisco Visual Arts Building
50 Phelan, SF
www.ccsf.edu

THURSDAY 10/25

FLYING LOTUS

After the game-changing, brain-frying astral thrash of 2010’s Cosmogramma, the heavyweight champion of the LA beat scene is back with Until the Quiet Comes: a darker, moodier, earthbound affair, content to explore Flying Lotus’ genre-splicing sound-world at a relaxed pace. The result is an album as structurally unified as it is thematically fractured, rotating between hip-hop, jazz, and EDM vignettes, as Thundercat’s incendiary bass plucking, Austin Peralta’s fusion-

y keyboards, and seductive vocals from Erykah Badu and Thom Yorke provide a sense of continuity. Yet, since he’s given us everything from solo laptop sets to full-on ensemble performances in the past, the question remains: how will the newest chapter in the FlyLo odyssey translate to the stage? (Taylor Kaplan)
With Teebs, Jeremiah Jae
8pm, \$25
Fox Theater
1807 Telegraph, Oakl.
(510) 302-2250
www.thefoxoakland.com

THURSDAY 10/25

GILBERTO GIL

One of Brazil’s greatest musicians, the legendary 70-years-young Gilberto Gil is showing no signs of slowing down. Back in the ‘60s, the singer, musician and songwriter was an integral early figure in the Tropicalia genre, a unique musical style that blends rock, samba, reggae and African roots music. Gil draws as much influence from Bob Marley as he does from from legendary Brazilian musical legend Caetano Veloso. An outspoken political figure, Gil took some time away from music as Brazil’s Ministry of Culture from 2003 to 2008. After more than four decades, Gil remains a potent and dynamic live performer. The versatile performer can be strumming a guitar and cooing to the crowd in bossa nova at one moment, then inciting an impromptu party the next. (Kevin Lee)
7:30pm, \$25–\$85
Paramount Theatre
2025 Broadway, Oakl.
(510) 465-6400
www.paramounttheatre.com

CONTINUES ON PAGE 36 >>



RASPUTINA
WEDNESDAY/24

NOBUNNY FRIDAY/26



CONT>>

THURSDAY 10/25

PUBLIC IMAGE, LTD.

After the Sex Pistols imploded onstage here in San Francisco in 1978, John Lydon dropped his "Rotten" moniker and formed Public Image Limited, a highly influential band of revolving musicians that cen-



tered around the often times caustic and controversial, yet always riveting band leader. Featuring Lydon's trademark snarl combined with a host of styles including dub bass, searing guitars, and electronic experimentation, PiL helped lay the foundation for a generation of post-punk bands to come. The band released its first new album in 20 years, *This is PiL*, last May, a collection of songs that prove Lydon and Co. have not mellowed a bit with age. (Sean McCourt)

8:30pm, \$39.50-\$42

Regency Ballroom

1300 Van Ness, SF

www.theregencyballroom.com

FRIDAY 10/26

"ANIMATE YOUR NIGHT: HALLOWEENTOWN!"

As fans of classic Disney cartoons know, there was always a dark and sinister side to things in addition to the cute animals and loveable characters — a variety of ghosts, ghouls, and skeletons sometimes haunted the screen (and imaginations) alongside favorite fiends such as the Headless Horseman, and Maleficent. Raise a goblet to the spooky side of Disney at tonight's "Animate Your Night: HalloweenTown!" party, where guest are invited to dress as their favorite character. Want to set the mood while getting ready? Try putting on *Fantasia*, and cue up "Night On Bald Mountain," featuring one of the most fearsome of all Disney villains, the devilish Chernabog. Happy hauntings! (McCourt)

7-10 p.m., \$5-\$10.

Walt Disney Family Museum

104 Montgomery, SF

(415) 345-6800

www.waltdisney.org

FRIDAY 10/26

QUICKIES INDIE EROTIC FILM FESTIVAL

Once a year, locally-born sex toy behemoth Good Vibrations

gives us an opportunity to don a Halloween costume, kick back in a historic theater, and watch ourselves have sex. This would be Good Vibes' annual erotic short film competition, which welcomes sensual submissions featuring sexualities of all stripes, vanilla and kink alike, and all manner of core, rock-hard to whisper-soft. This year, sexologist-about-town Carol Queen and drag cinenova Peaches Christ host the affair, whose audience-selected winner will take home a cool \$1,500. Those aching for more sexual sensibility in their weekend will be relieved to know that the following day, spots are still available at Good Vibes' very first Sex Summit — a gathering of experts on all manner of sex-positive subjects. (Donohue)

Pre-party 7pm, \$10; screening 8pm, \$10

Castro Theatre

429 Castro, SF

(415) 621-6120

www.castrotheatre.com

FRIDAY 10/26

NOBUNNY

Prepare to get weirded out in the best possible way, yet again, by local garage-pop artist and animal impersonator Nobunny. Punk musician Justin Champlin's hairy, carrot-craving alter ego is a wonderfully unpredictable vision in a creepy rabbit mask and various disheveled states of undress that often include clothes made of such innovative materials as meat or trash. His debut album *Love Visions* is a gritty mixture of lo-fi garage rock and catchy power pop hooks. Through the years, Nobunny has opened for Hunx and His Punx, Ty Segall, and the late, great Jay Reatard. Now, with all the headlining glory he deserves, Champlin can finally spread his message: Nobunny Loves You. (Zaremba)

With Shannon and the Clams, Pangea, Audacity, Uzi Rush

8pm, \$14

New Parish

579 18th St., Oakl.

(510) 444-7474

www.thenewparish.com

SATURDAY 10/27

RED FANG

Obviously some Tumblr user has already made Fuck Yeah Red Fang a reality. And it's fitting, really — Portland, Ore.'s good-time ambassadors of stoner rawk may embrace old-school headbanging,

but the quartet has also mastered the fine art of using the internet to connect with fans (follow the band on Facebook and marvel at all the Red Fang tribute tattoos) and make new ones (see: Red Fang's videos, mini-comedy masterpieces all. The band's blog, filled with wry observations of life on the road, is hilarious, too.) But yeah, really the best way to experience Red Fang is to get the hell off your computer and see them live. Lucky for you, there's a show tonight. Fuck yeah! (Eddy)

With Black Tusk and Lord Dying

9pm, \$15

Slim's

333 11th St., SF

www.slimspresents.com

MONDAY 10/29

"EVERYDAY MONSTERS"

The Shotgun Players of Ashby Stage are overflowing with creativity; so much in fact, they started the monthly Shotgun Cabaret to contain it all. Having brought to life Vladimir Nobokov in his Oxford college lectures and famous first ladies in karaoke bars, now they turn their talents to Rod Serling's *Twilight Zone*. This month's performance will feature three of the classic sci-fi television episodes, reposing the show's characteristic mind-bending questions and human-as-alien scenarios for the modern stage. You can step into a dimension of sound, of sight, and of mind, and it will be even more real off the screen; all you need to bring is your imagination. (Champlin)

8pm, \$15

Ashby Stage

1901 Ashby, Berk.

(510) 841-6500

www.shotgunplayers.org



TUESDAY 10/30

THE CABINET OF DR. CALIGARI

Probably the classiest way to celebrate Halloween this year, the film will be shown in the elegant Davies Symphony Hall with live organ accompanist, Cameron Carpenter, who will keep your skin crawling throughout the evening. Said to be the eminent horror film of the silent era, *The Cabinet of Dr. Caligari* (1920) is complete with artistic sets, jerky dancer-like movements, an evil doctor, a somnambulist science experiment, murder, and marriage. The tightly shot, carnival scenes give the impression of a Kadinsky painting and the ending is just as twisted as the characters in this golden relic. Get out you're your scariest vintage attire as costumes are encouraged. (Champlin)

With Cameron Carpenter on organ

7pm, \$20-\$60

Davies Symphony Hall

201 Van Ness

(415) 864-6000

www.sfsymphony.org SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



RED FANG SATURDAY/27

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YACINE KOUYATE

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SAT. OCT. 27 • DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR

RED FANG
BLACK TUSK • LORD DYING

SUN. OCT. 28 TIMEFLIES SOLD OUT—THANK YOU!

WED. OCT. 31 • DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR

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TONIGHT! **RASPUTINA**
FAUN FABLES

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SUN. OCT. 28 • DOORS 7:30 / SHOW 8 • \$16 ADV. / \$16 DOOR

EARTH
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INDIANS

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FRI. NOV. 2 • DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR

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TUESDAY 10/30
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WED Oct 24 8:30pm \$7	WHITE MANNA (Holy Mountain) Midday Veil, Ersatz
THU Oct 25 8:30pm \$6	APOGEE SOUND CLUB Bobby Joe Ebola and the Children McNuggits Love Songs
FRI Oct 26 9:30pm \$10	SLOUGH FEG Skelator, Midnight Chaser
SAT Oct 27 9:30pm \$10 Adv. fix on sale.	POPSKENE co-presents CULT OF YOUTH (Saged Bones) Chasms, Crown of Cerberus
SUN Oct 28 6pm \$6	HAROLD RAY DEAD IN CONCERT (covering Harold Ray Live In Concert), The Gregors (covering The Monkees), Outlaw (covering Black Sabbath)
MON Oct 29 7pm \$5	PORCHLIGHT OPEN DOOR
TUE Oct 30 8:30pm \$6	SLEEPY BEACH Bummer City, Some Days, Flytraps
WED Oct 31 8:30pm \$5	ASTROZOMBIES (Misfits covers), TBA
THU Nov 1 8:30pm \$6	VIOLENT CHANGE , Pandiscordian Necrogenesis, Love Devotion
FRI Nov 2 9pm \$7	BIG MITTENS Command Control, When The Broken Bow, Rural
SAT Nov 3 9:30pm \$7	Alcoholocaust presents WALKEN Asada Messiah, Fear The Fiasco

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ARTS + CULTURE: THEATER

BY ROBERT AVILA
arts@sfbg.com

THEATER With the exception of an occasional *Miss Julie*, the plays of August Strindberg (and there are more than 60 of them) rarely find productions anymore. Yet the iconoclastic and prolific Swedish writer's influence on modern drama — including such American playwrights as Eugene O'Neill, Tennessee Williams, and Edward Albee — is considered a given. This year marks 100 years since Strindberg's death, and San Francisco's Cutting Ball Theater has gone all out in satisfying a yen for a centennial embrace of this monumental (and definitely temperamental) artist who helped define the terms and concerns of modernism.

Capping a year of readings and discussions of the work and the man, Cutting Ball last week began an audacious program of five late "chamber plays," to run in repertory through November 18. The project includes five new translations by Yale professor (and former American Conservatory Theater dramaturg) Paul Walsh, and the simultaneous publication of all five in a single volume by Exit Press.

Last week, *The Ghost Sonata* (1908) began stalking the stage of the Exit on Taylor as the opening gambit in Cutting Ball's Strindberg Cycle. Its original premiere took place on a stage not too unlike this one, as artistic director Rob Melrose explains in a program note, being written (along with the other plays in the Cycle: *Storm*, *Burned House*, *The Pelican*, and *The Black Glove*) especially for the opening of Strindberg's new Intimate Theater in Stockholm. This makes the chamber plays an especially apt choice for Cutting Ball's stage. A pioneer of the chamber play form, Strindberg meant to foster an immersive experience for his audience with these deeply strange, poetical, dreamlike little plays he modeled on chamber music. The emphasis was thus on coziness, small casts in small houses, without the need for elaborate mise-en-scène. Moreover, a level of invention would dominate in these plays in which form would follow theme, rather than the other way around.

The Ghost Sonata is perhaps the best-known example among the playwright's chamber works. It concerns a heroic and ambitious young poet named Arkenholz (Carl Holvick-Thomas) who, after saving some people from a burning building, finds himself seduced into the good graces of a fancy upper-class



THE FORMIDABLE JAMES CARPENTER PORTRAYS DIRECTOR HUMMEL IN *GHOST SONATA*. PHOTO BY LAURA MASON

INTIMATE COMPANY

Cutting Ball's *Ghost Sonata* stalks the stage as the opening gambit of its Strindberg Cycle

household of an aristo Colonel (Robert Parsons) by the machinations of a mysterious wheelchair-bound old man, Director Hummel (the formidable James Carpenter).

Hummel's real motives become clearer as the play progresses through three short acts (the entire play runs only about 80 minutes without intermission). But the unfolding of all is like a dream, wherein Arkenholz confers unwittingly with the ghost of a Milkmaid (Ponder Goddard) that Hummel can't see; pines for the beautiful girl (Caitlyn Louchard) in the fancy apartment building, confined to a sweet-smelling Hyacinth Room; and eventually finds his way into the social circle of the girl's family, stunned old richies who are variously mad, morose, and generally

not what they seem.

There's an almost hilarious amount of exposition packed into the plot and its several reversals and revelations. But the chamber plays are works of a new era, and for a new era, and *The Ghost Sonata* — not unlike the naturalistic drama *Ghosts* by Strindberg's hated contemporary and countryman Henrik Ibsen — seeks to cast a coruscating light on an older generation and its world, to expose and ridicule its corruption, bemoan its stultifying influence on the young, and generally bleed it out like a pus-filled old sore. As darkly shadowed as *The Ghost Sonata* is, its formal invention is full of air and light to remake the stage and the age.

That doesn't mean it's triumphal, or terribly optimistic. The

uncertainties, ambiguities, and pitfalls of patrimony, a deep theme for Strindberg, snake through the surreal story like fissures in a crumbling wall. *The Ghost Sonata* has a quiet anguish running throughout — even in its touch of sardonic humor, as exemplified by the haughty butler, Bengtsson (played a little too broadly by David Sinaiko) — and it rages under all the delicate and sinister weirdness of its setting and action.

This trembling, contorted energy becomes incarnate, and altogether palpable, in Carpenter's finely hewn and sensitive performance as Hummel, who even as a central demonic force is ultimately pathetic and even pitiable when his own reversal of fortune finally lands.

Carpenter is the best thing about this uneven if worthwhile production. If the play's historical influence is one thing, its life on the stage is another, at least here. It does look very striking in the meticulous and persuasive design work of Michael Locher (set), York Kennedy (lighting), and Anna Oliver (costumes). The production also features a pervasive, ethereal score and soundscape by longtime Cutting Ball artistic associate Cliff Caruthers. The stage may be small, for instance, but Locher expertly creates a sense of a marble-cool expanse in which the play's public street and inner chambers are seamlessly, miraculously evoked. A set of mobile dark-wood closets form a central edifice, first the outside wall of the apartment and then its inner parlor, with graceful economy. Oliver's fine period costuming adds luxuriously to the dreamy world of the play, as does the vaguely macabre makeup on several characters.

Melrose, moreover, who helms each of the plays in the cycle, has assembled a strong cast, several of whom must carry the play with little or no dialogue and only minute gestures. But while individual performances show flashes of depth and charm, his actors rarely connect forcefully or convincingly. The ensemble may cohere further as the production continues in repertory. But it was plain enough on opening night that this vital element of so intimate and intense a play as this hovers somewhere just out of reach. **SFBG**

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FRANCOPHILIA

Revisiting the works of Eurotrash's most determined auteur

BY DENNIS HARVEY
arts@sfbg.com

TRASH "Obsessed" is a term not infrequently bandied about when talking about film directors, particularly those with particular, distinctive thematic or stylistic trademarks that are clearly more a matter of personal than commercial instinct. It applies well enough to now 82-year-old Spaniard Jess Franco, who's been making movies for 55 years — he'd already clocked time as a philosophy student, earned a law degree, written pulp novels, and flirted with becoming a jazz musician before turning to the medium — and doubtless won't stop till he keels over dead with a Red One in his hand.

But in his case, the more relevant term might be "addicted." What can you say about a man who's made a number of features probably unknowable to himself, let alone anyone else (let's just say somewhere not far below 200), often working under dozens of pseudonyms? Their funding cobbled together from umpteen international sources (not excluding Liechtenstein), distributed under hundreds of titles and in myriad edits for specific markets (i.e. more sex where allowed, more violence where not)? You can't say he's in it for the money, since chronic lack of it has helped shape his aesthetic, not to mention the composition of loyal colleagues willing to work now and get paid (maybe) later.

You can say he's an admitted voyeur whose peephole is the camera, and that this particular addiction must be satisfied no matter what the obstacles, or how sub par the results. Hence, who knows how many hours of frequently lurid, strange, usually shoestring filmmaking that would probably drive any wannabe completist mad, particularly since so much of it shows every boring and/or depressing sign of having been thrown together just because it could be. Yet the House of Franco provokes wary fascination — like the contents of a hoarder's home, it may seem a reeking pile of junk at first glance, but with gas mask and gloves on you will eventually uncover interesting artifacts of a unique life lived deep in the nether-realms of Eurotrash genre cinema.

Several vintage Francos have come out on Blu-ray and DVD lately, offering movies that, depending on your tolerance, will fall into the "good to know" or "too much information" category. If you're a newbie, it's best to start with the 1960s hits that briefly made him look like a global contender. He struck pay dirt with 1961's

The Awful Dr. Orloff, Spain's first horror movie and a pretty shocking one to have gotten away with during the censorious Francisco Franco regime. He was always pushing the envelope further than the censors liked, particularly with such sexy surrealisms later in the decade as *Succubus* (1967), *Venus in Furs* (1969), and *Marquis de Sade's Justine* (1968). Dreamlike in imagery and narrative, their arty psychedelic kitsch still casts a certain spell.

For good or ill, they also typed Franco as a man who could work in any language (he speaks a half-dozen), anywhere, with any cranky B-level international star (Klaus Kinski, Christopher Lee, etc.) imported for marquee value, and make something exploitable out of any slim means. Thus the means steadily got slimmer — though he'd still get an occasional bump in production values on titles like 1975's *Jack the Ripper* (a curiously flat enterprise despite the genius casting of Kinski), 1980

slasher *Bloody Moon*, and 1988 gorefest *Faceless*. Who knows where his career might have gone if he'd held out for better projects? Probably he wouldn't have increasingly crossed over from softcore to porn, let alone made 15 features in one not-so-exceptional year (1983).

But then, neither would he likely have made numerous movies that seem driven by insatiability alone — like 1972's *Sinner* (a.k.a. *Diary of a Nymphomaniac*, a surprisingly moralistic corruption-of-youth tale; 1973's *Countess Perverse*, succinctly described on IMBD as "Two wealthy aristocrats lure a virginal girl to a Spanish island for a night of sex, death, and cannibalism;" 1973's *Female Vampire*, the first starring vehicle for waifish, exhibitionist muse Lina Romay, his spouse

and collaborator until her death earlier this year; and 1974's *Exorcism*, with the short, squat director himself as a murderously crazy ex-priest who mistakes swingers' mock "black masses" for the real thing. These four were recently issued for home viewing. The latter two (on Kino Lorber) come complete with alternate versions emphasizing bloody mayhem over naked frisking.

They are, of course, a mixed bag, sometimes winningly eccentric or even poetical, sometimes just sleazy and dull. For every decent to genuinely good Franco opus (among the latter, improbably, 1976's quite serious *Love Letters of a Portuguese Nun*), a dozen or more are likely better off unseen when they're not outright unseeable. (He's left behind many films unfinished, lost or in legal limbo). What are we missing in the likes of 1980's *Two Female Spies With Flowered Panties*, 1981's *Bloodsucking Nazi Zombies*, 1984's *The Night Has a Thousand Sexes*, 1986's *Lulu's Talking Ass*, 1986's *Tribulations of a Cross-Eyed Buddha*, or this year's *Al Pereira vs. the Alligator Women*? Maybe they're best kept suspended somewhere between Franco's imagination and our own. **SFBG**



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ARTS + CULTURE: MUSIC

BY EMILY SAVAGE

emilysavage@sfbg.com

TOFU AND WHISKEY While I don't miss living in Long Beach, Calif. too much (save for some particular pals and the endless flat biking roads), I do sorely yearn for the yearly costumed Halloween performance — at steak restaurant/dive bar the Prospector — of the Shiftfits, a **Misfits cover band** made up of local musicians. Luckily, in San Francisco, there are numerous bands-costumed-as-other-bands shows in late October, including at least one Misfits tribute: **Astrozombies**, a full-time tribute act, which will do the horror-punk legends right at Hemlock Tavern (Oct. 31, 8:30pm, \$7. 1131 Polk, SF; www.hemlocktavern.com).

"The band was essentially formed to be a Halloween act," Astrozombies' vocalist-guitarist Kevin Amann, a.k.a. Doyle Vonn Danzig, tells me.

Because what is Halloween without a Danzig-alike howling "Hallow-e-e-e-en?" Prefaced by, "Bonfires burning bright/Pumpkin faces in the night/I remember Halloween." Doesn't that make you itchy to slick down your devil-lock, and paint your face like the quintessential skull?

I ask Amann if his band's Misfits (and some Danzig/Samhain) repertoire is constraining, and he says, nope: "I think, because there is some pretty serious diversity within the Misfits catalog, it really doesn't ever feel limiting. We can go from a lightening fast punk song like 'Demonamania' to a brooding slow tempo rock song like 'London Dungeon.'"

An aside: The actual Misfits — or, their current incarnation, minus Danzig — are playing the Oakland Metro on Nov. 16, but that's still a few weeks away.

Let's get back to the Halloween tribute show in general. It's often the peak of the year's nights out, the pinnacle when one might revert to early show-going wonder and mosh-pittery. Everyone is feeling creepy, and the only true nerds are the kids who come in street clothes, or as something "ironic" or "though-provoking." This year, some friends and I hope to go out as Pussy Riot, as both a fun fashion choice, and in solidarity. Wait, is that thought-provoking? Well, my partner will be a bearded man in a hot dog suit, so it's not all politics.

Along with the Astrozombies, another local year-round tribute act, **Bob Saggeth**, will play Halloween again: two Black Sabbath-ish nights



CANDY APPLES AND RAZOR BLADES

at Amnesia (Oct. 30-31, 10pm, \$7-\$10. 853 Valencia, SF; www.amnesiathebar.com).

Then there's the kind of once-a-year special mashup tribute night I was blathering on about above at Thee Parkside (Oct. 31, 8pm, \$8. 1600 17th St., SF; www.theeparkside.com), with Glitter Wizard "Pushin' Too Hard" as the Seeds, Twin Steps as the Cramps, Meat Market as G.G. and the Jabbers, and and excellent new local bluegrass band the Parmesans as the Kinks.

There's also a few **Total Trash Booking** monster mashes, which are pretty much always guaranteed to be raucous, punkish blowouts. There's the pre-party at the New Parish (Nobunny, Shannon and the Clams, who will also be the Misfits, Pangea, Audacity, Uzi Rash. Fri/26, 8pm, \$12-\$14. 579 18th St., Oakl.; www.thenewparish.com) and two totally exciting Coachwhips reunion shows. Coachwhips of course being John Dwyer's pre-Thee Oh Sees noise punk outfit. One of the reunion nights (Sat/27 at Verdi Club) is totally sold out, and you're bummed because there's going to be a haunted house inside the venue. I'm stoked because that's where I'll be Pussy Riot-ing.

The other (Sun/28, 7pm, \$12. Lobot Gallery, 1800 Campbell, Oak.) espouses another epic blend of Total

CLOCKWISE FROM LEFT: SSION, CRYPTS, HUNX, AND THE MISFITS
SKULL CARVED IN A PUMPKIN BRING OUT OUR HALLOWEEN SPIRIT.

Trash and totally touring bands: the aforementioned Coachwhips, Pangea, Fidler, Guantanamo Baywatch, and White Mystery. I can only imagine all the blood-soaked costumes and sweaty brows.

You can find tons more freak shows in the Halloween concerts and parties guide elsewhere in this issue. But for an entirely different kind of year-round showmanship (holidays be damned), there's **SSION**, performing with House of Ladosha and DJs from High Fantasy at this freaky-colorful installment of Future | Perfect at Public Works (Thu/25, 9pm, \$10-\$15. Public Works, 161 Erie, SF; www.publicsf.com).

SSION, pronounced "shun," is hard to take your eyes off of, a confetti-puke electro-art-pop party collective from Kansas City, Missouri, led by sultry androgynous vocalist Cody Critchelo, who now resides in Brooklyn, with the aesthetic of early John Waters oeuvre meets *Pee-wee's Playhouse*. While the recorded music is often relegated to pre-party pump-ups, live is where SSION really shines, as some may have witnessed at DNA Lounge's Blow Up night earlier this year.

CRYPTS

The people were weary at first of Seattle's **Crypts**, a synth-based (specifically a rewired CR-8000)

darkwave electro act led by Steve Snere. For Snere was already known and beloved as a former member of Kill Sadie and post-hardcore geniuses These Arms Are Snakes, in an angular realm of post-punk proficiency. But Crypts is enticing in a new, much gloomier fashion, and yes, Snere still kills it, and it maintains a paranoid frenzy vibe. Check deep, dark, and ghoulish "Breathe," off the band's self-titled debut LP (Sept. 4, Sargent House). The band played SF this summer, but this time it's much closer to Halloween, plus they're opening for Omar Rodríguez-López, of At the Drive-In and Mars Volta fame.

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CONVERGE

If you had told me 15 years ago that I'd be almost 30 and still recommending **Converge**, I'd of called you a liar or a time jumping cheat. And yet, after a forceful return listen, suggested by a fellow music nerd, I too must admit it: new record *All We Love We Leave Behind* (Epitaph Records, Oct. 9) is the thinking person's heavy metal album. It's still the blistering axes of hardcore and heavy metal, with melodic guitar riffs, rapid-fire drums, and pained chants, but with a more grown up, complex sensibility — or maybe that's just me?

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HUNK OF BURNING LOVE

And then there's **Hunx**, or H.U.N.X., of Hunx and His Punx. In the past few weeks, Seth Bogart released an insta-classic Halloween music video for his track "I Want to Suck Your Cock" — full of gothy late night cable access details, sexy vampires, lime-green wigs, and tombstone booty thumping — and announced both a new variety show, *Hollywood Nailz*, and his own record label, Wacky Wacko Records, which is releasing "I Want to Suck Your Cock" as a single. According to the release, the label will be "an outlet to release novelty records, children's music, holiday themed hits, songs from... *Hollywood Nailz*, and other bizarre things that most labels wouldn't bother with." Bogart is currently living in LA (as his variety show moniker would suggest) but still visits his store in the Bay, Down at Lulu's, often. He's doesn't have any local shows booked as of press time, but he knows we want to see him. **SFBG**

TWIN STARS

A stellar duet highlights Alonzo King
LINES Ballet's 'Constellation'

BY RITA FELCIANO
arts@sfbg.com

DANCE It doesn't happen often, but when it does, it makes you wish that it could go on forever. Such was the case of a heartbreaking pas de deux toward the end of Alonzo King's newest work, *Constellation*. Created by and for LINES Ballet's senior ballerina Meredith Webster and Ricardo Zayas, and set to Handel's plangent "Verdi prati," the two dancers encircled each other, locked limbs, and pulled apart only to be drawn into each others' spheres again. They struggled with each other and within themselves only to separate in the end. I kept thinking of Aristophanes' definition of love as the attempt by the two halves of the original human, after having been split apart by a jealous God, to become one again.

Though this extraordinary duet was the high point of the evening-length work celebrating the company's 30th anniversary, *Constellation* is a major achievement of King's distinguished career of imaginative, thoughtful, and skilled dance making. The work abounds with mesmerizing small ensembles and rich imagery though the unisons for everyone are still problematic.

As is his want, King drew out of his dancers small-scale but resonating encounters that don't necessarily add up — except in the way that a collector's decisions impose coherence on treasures, whether they be Monets, pebbles, or martini shakers. *Constellation*, however, has more of a through line than I remember seeing in other King choreographies. Weaving through the piece was the figure of Webster, apparently on a search. She first appeared out of the dark, stepping through Jim Campbell's curtain of light bulbs. Sitting on Ricardo Zayas' foot, she valiantly tried to pull herself up on his leg; then, she broke up a duet between David Harvey and Michael Montgomery. In between she was carried and variously supported. Yet at the end, she was spent one, left on the floor. If Webster had a counterpart, it would be in the underused Keelan Whitmore, who often appeared an outside observer.

King plugged deeply into the individuality of these so different dancers who yet looked as if poured from one mold. The trio of Montgomery (who seems to have something of a comedian inside him), Zachary Tang, and Whitmore attacked a storm of staccato phrases as if they had hot coals under their

feet. Though propelled by an impetus that seemed to suck Courtney Henry, Ashley Jackson, Yujin Kim, and Caroline Rocher upstage, their responses to the thrust could not have been more different.

In a hugely effective solo, Henry, dressed in a simple black leotard, stepped out of billowing fog (courtesy of lighting design Axel Morgenthaler), folding and stretching her limbs to the ends of the universe, until she gradually pulled the other dancers from the wings. In the many duets, the dancers seemed to morph into creatures sometimes outside themselves. At one point, I was pretty sure I had seen a multi-limbed something out of Hieronymus Bosch.

The first act ended with another stunner, a duet for LINES' newest dancers, Kim and Tang. The exquisite Kim, long-limbed yet with a voracious appetite for space, slithered around Tang — muscular, yet highly expressive — and into his arms in what looked like a lover's spat, perhaps inspired by Vivaldi's "Sposa son disprezzata."

Constellation is one of King's most musically astute works. The collage of Baroque arias, Eastern chants, and original compositions worked exceptionally well. However, how Arvo Pärt's over-exposed *Für Alina* made it into this distinguished selection remains something a puzzlement.

To have mezzo-soprano Maya Lahyani — in one of Colleen Quen's theatrical concoctions and accompanied by her sensitive pianist Hadley McCarroll — perform was a special gift not just for the audience but also for the dancers, who responded with such hunger to the live music.

Constellation was inspired by Jim Campbell's light sculpture *Exploded Views*, in which hundreds of flickering LED lights create a sense of stasis as well as life. Fascinating, it looked like television snow being animated by moving silhouettes. Unfortunately, Campbell's translation of the concept to the stage didn't quite work:

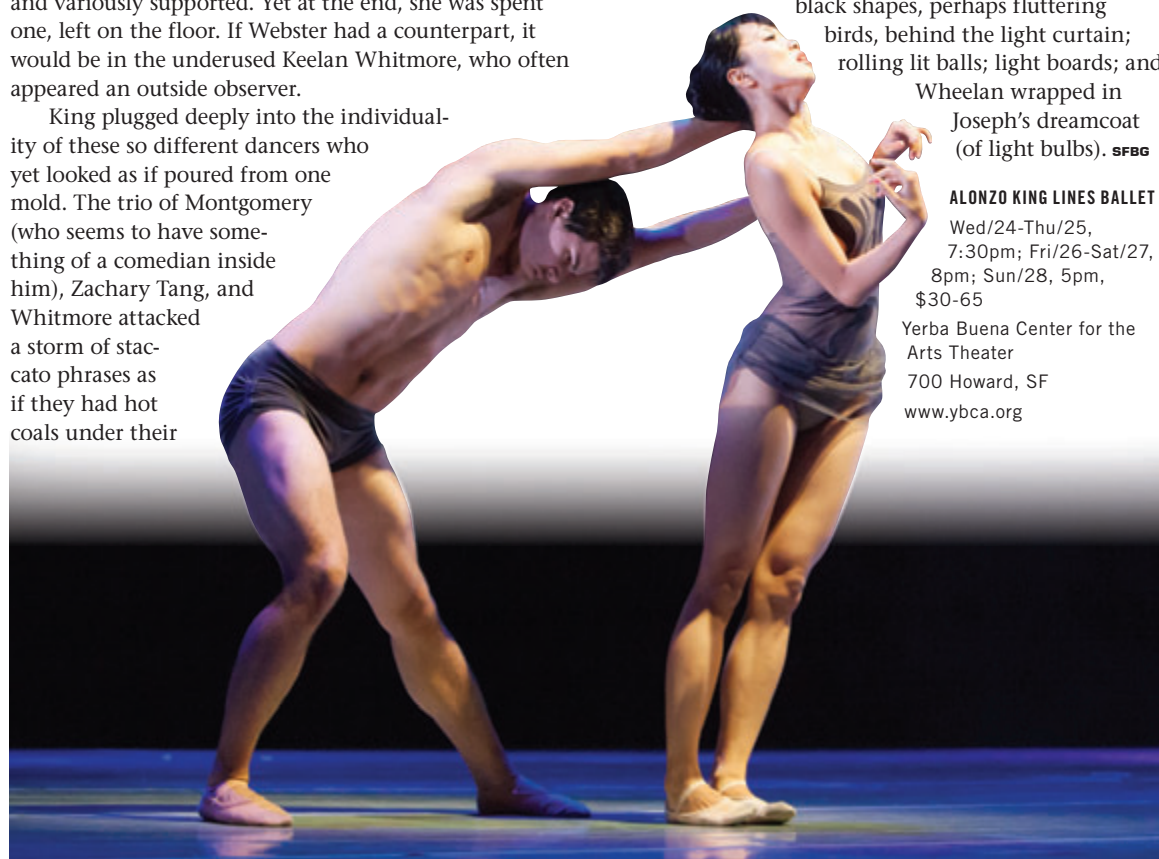
black shapes, perhaps fluttering
birds, behind the light curtain;
rolling lit balls; light boards; and

Wheelan wrapped in
Joseph's dreamcoat
(of light bulbs). **SFBG**

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ARTS + CULTURE: FILM

BY CHERYL EDDY
cheryl@sfbg.com

FILM *Wake in Fright* opens with a slow 360 degree pan across a dry, barren, isolated landscape. There are railroad tracks and two small structures, but the rest is filled with a whole lot of nothing.

This is Tiboonda, the tiny Australian town where Ted Kotcheff's 1971 thriller begins. The descriptor "thriller" and the film's title — not to mention its arrival in theaters under the genre-friendly Drafthouse Films banner — suggests that *Wake in Fright* is a horror movie, but if it's Aussie Outback thrill-killing you seek, look elsewhere (starting with 2005's *Wolf Creek*). *Wake in Fright* is more of a psychological thriller, of the escalating-dread-building-to-a-gut-ripping-climax variety. Not for nothing did chatty ol' Martin Scorsese, a champion of the film since its 1971 Cannes debut, admit "It left me speechless."

Pity poor teacher John Grant (Gary Bond), assigned to teach in Tiboonda's one-room schoolhouse by the government he owes money to in return for his own education. Or don't: Grant, primly dressed in coat and tie despite the scorching weather, can barely disguise his disgust over being plopped into such a backwater. When the six-week Christmas break rolls around, he's on the first train out of town, heading for an overnight stop in mining town Bundanyabba before flying to Sydney, where cool waters and his sophisticated girlfriend await.

Of course, the best laid plans of desperate, sweaty men always go astray. Kotcheff — who is actually Canadian and whose best-known film is probably the first Rambo movie, 1982's *First Blood* (or 1989's *Weekend at Bernie's*) — sets the tone early with that lonely 360 degree shot, but Grant's misplacement becomes even more obvious once he starts encountering locals in "the Yabba." Everyone, except for the odd woman working the front desk at his hotel (has anyone ever come so close to making out with an electric fan?), emits a strange combination of menacing and friendly.

First, there's the cop (Chips Rafferty) who, five seconds after meeting him in the town's raucous meeting hall, simply insists that Grant chug multiple beers with him. Boozing leads to a back-room gambling game — where, again, everybody acts like it's no big deal that there's an outsider, "the guy in the jacket," in their midst.



POINTS OF NO RETURN

Retro fear and loathing in 'Wake in Fright' and 'They Live'

"One mere spin and you're out of it," reflects an oily man (Donald Pleasence) Grant meets in the chaos. Prescient words: when an unlucky coin toss means Grant's lost all his money, he's not only out of the game — he's out of his Sydney trip, out of any other options, and on his way to going out of his mind.

But he doesn't get there alone, and *Wake in Fright* amps up as Grant's downward spiral begins. There's beer — gallons and gallons of the stuff — off-roading at breakneck speeds, fistfights, further strange encounters with Pleasence's character (who turns out to be the unabashedly alcoholic town doctor), and a grim-faced beauty (Sylvia Kay, married to Kotcheff at the time) who is not as out of place in the sticks as Grant first assumes. The

BE VERY, VERY AFRAID: *THEY LIVE* (1988)
AND *WAKE IN FRIGHT* (1971)

shredder. Anyway, be glad *Wake in Fright* is still with us; it competed at Cannes in 1971, and played there again in 2009 as a "Cannes Classic." If you didn't catch it at the 2010 San Francisco International Film Festival, here's your chance to be freaked out by this newly-available classic.

ALL OUT OF BUBBLEGUM

Horror fans will recognize the name of *Wake in Fright* star Donald Pleasence from John Carpenter's 1978 *Halloween* — 'tis the season, after all, and that film happens to be screening at the Balboa Theatre Oct. 30-31. But the Carpenter movie du jour is 1988's dystopian-future drama/true story *They Live*, which comes out on Blu-ray Nov. 6 — never before has Rowdy Piper's mullet looked so crisply feathered, nor Meg Foster's eyes so eerily sea-foam, nor the black-and-white matte paintings depicting Los Angeles' subliminally-enhanced landscape ("MARRY AND REPRODUCE") so stark and startling.

There are some recycled extras, including Carpenter and Piper's audio commentary, trailers, and a vintage press-kit reel featuring wrestling superstar Piper reflecting on his leading-man debut ("Ain't a lot of difference between John Nada and Roddy Piper"). But there's new stuff, too: separate interviews with Foster, Carpenter (who scoffs when he's asked if he was tempted to edit down the film's epic, legendary fight scene: "*Fuck no!*"), and co-star Keith David, who hilariously reminisces how he had to un-learn stage diction when he was hired for his first Carpenter film, 1982's *The Thing* — and devotees of that film will want to rewind multiple times, just to hear David jokingly enunciate "You believe any of this voodoo bullshit, Blair?" in near-Shakespearean tones.

For behind-the-scenes junkies, there's a featurette on the film's "sights and sounds," highlighted by an interview with veteran stunt coordinator Jeff Imada, who breaks down that iconic fight scene and reveals he played most of the aliens in the film (including the "What's wrong, baby?" guy at the end). Just about the only thing missing from this Blu-ray package (kudos for the ridiculous cover art, Shout! Factory)? A pair of sunglasses. **SFBG**

Wake in Fright opens Fri/26 in Bay Area theaters. **Halloween** screening info at www.cinemasf.com. **They Live** Blu-ray info at www.shoutfactory.com

STAUNCH CHARACTERS

The leading ladies of 'French Cinema Now'

BY CHERYL EDDY

cheryl@sfbg.com

FILM Last year's *The Artist* is still glowing months after its multi-Oscar triumph — its canine star just released a memoir, *Uggie: My Story*, and its human star, Jean Dujardin, will appear in Martin Scorsese's 2013 *The Wolf of Wall Street*.

But *The Artist* had more in common with

Hollywood — starting with its setting — than most contemporary French films, which don't always receive stateside theatrical runs (unless Luc Besson is involved). As you bide your time until Leos Carax's masterpiece of mindfuckery *Holy Rollers* arrives Nov. 16, hit the Embarcadero for the San Francisco Film Society's fifth annual "French Cinema Now" series.

It opens with Noémie Lvovsky's *Camille Rewinds*, about a fortysomething woman (Lvovsky, who also co-wrote) who gets a chance at a do-over when she inexplicably wakes up as her teenaged self in 1985. (Yes, it's been called "the Gallic *Peggy Sue Got Married*.") Closing night is Ursula Meier's well-reviewed *Sister*, Switzerland's Oscar entry for Best Foreign Language Film, which stars Léa Seydoux as a woman supported by the petty-thief habits of her 12-year-old

brother; if you miss it here, it'll be in theaters Nov. 9.

The series' female-centric theme extends into *My Worst Nightmare*, which follows icy art curator Agathe (Isabelle Huppert) as her airless, tightly-controlled world begins to crumble — thanks in no small part to an exuberantly uncouth, down-on-his-luck Belgian contractor named Patrick (Benoît Poelvoorde), whose mere presence in Agathe's orbit gives rise to the film's title. Director and co-writer Anne Fontaine (2009's *Coco Before Chanel*) injects plenty of offbeat, occasionally raunchy humor into what could've been a predictable personal-liberation tale — the sight of Huppert driving through a bikini car wash, for instance.

There's no such mirth in *Louise Wimmer*, the first narrative feature for director and co-writer Cyril Mennegun, though the two films do share parallel

stories of characters battling bureaucracy to secure public housing. In *Louise Wimmer*, it's an increasingly anxious pursuit for the middle-aged title character (Corinne Masiero), who's been living in her sputtering Volvo for months. She has a (crappy, part-time) job, but it's not enough to pay her ever-increasing debts; what's worse, the goodwill of those who've been helping her is starting to wear thin. Masiero's believably weary performance suggests a woman

clinging to the only things she has going for her — resourcefulness and an innate elegance, though both are fading by the day. On her car stereo, Nina Simone's "Sinnerman" plays on a constant loop, a frantic, powerful tune that moves Louise to weep and, in her most desperate moment, flail around in a solo dance that's equal parts cathartic and depressing.

Jane Fonda, in her first French film since 1972's *Tout Va Bien*, plays a woman who conceals her cancer diagnosis from family and friends in Stéphane Robelin's *All Together* (literal English translation, according to the subtitles: *And If We All Lived Together?*). It's an ensemble film about

a group of seventysomethings who decide to "go all hippie" and share a house — an

arrangement that also rescues the less-robust among them (including a man with a weak heart, and one who's increasingly forgetful) from being shunted into nursing homes. Some of *All Together's* plot points feel forced — as when a young anthropology student moves into the communal house to "study" its inhabitants — but Fonda is a standout as a woman who faces the end with remarkable reserves of cheer and dignity. In addition to its "French Cinema Now" appearances, the film also opens Oct. 26 at the Christopher B. Smith Rafael Film Center. **SFBG**

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ARTS + CULTURE: NIGHTLIFE

GUARDIAN PHOTO
BY BETH LABERGE

CELLSPACE BECOMES INNER MISSION

New owners will expand offerings, focus on sustainability

BY STEVEN T. JONES

steve@sfbg.com

NIGHTLIFE For the last 17 years, CELLspace has been a hub for unique cultural, artistic, and community events in the heart of the Mission. The bad news is that CELLspace is losing its lease, but the good news is it's being taken over by creative, resourceful people from its community who plan maintain and expand its mission.

In the process, CELLspace is undergoing a renovation and, beginning in early December, getting a new name: Inner Mission.

"We're calling it an evolution, and we're trying to hold to that because the CELLspace has an important history and community," says Eric Reid, one of the four new owners. "We're drawing from a well that we didn't dig, so we're trying to keep the neighborhood involved."

So Inner Mission will continue to offer community-based classes such as tango, Aztec dance, and yoga; and evening gatherings by community groups. But along with its recently upgraded sound and lighting systems and well-done new bar, Inner Mission will draw from the creative projects of its new owners and become a nightclub available to host events by outside promoters.

Reid (who sometimes dons clown makeup as his alter ego Manaze) runs Mad Cap Productions, while co-owner Adrian Zelkski runs New Earth Music, co-owner Zach Carson directs the Sustainable Living Road Show, and co-owner Mike Gaines heads the Vau de Vire Society (see "Cue the clowns," 12/3/08), which has been rehearsing and performing at CELLspace in recent years.

"We want to be a constantly throbbing venue as far as the art is concerned, a place for people to explore their creativity," Gaines told us. "We've always had the intention of opening up a venue for ourselves, and we want to really accommodate the community as well."

They plan to activate the space for

longer hours, including more active curation of the art gallery space in the front of the venue and adding a daytime smoothie and kombucha bar, while also making the overall venue a better nightclub with more regular events — including experimental dinner theater that Reid is excited about producing — rather than the isolated special events that CELLspace has generally done.

While Inner Mission won't have the nonprofit designation that CELLspace does, the new owners have incorporated as a Certified B Corporation, or Benefit Corporation, a new designation that carries the expectation

of greater environmental sustainability, stronger worker protections, and returning more profits and benefits to the community.

"We are going to be the first B Corporation nightclub in the country," Reid said. "We think this is the way things are going."

Gaines also cited the work that Carson does with Sustainable Living Road Show — entertainers and educators in an "old timey carnival road show" that tour in renewable fuel vehicles to teach sustainability — as a key part of their new ethos.

The stated mission of CELLspace is "to provide a safe and supportive public environment for the exploration of art, education, performance and community building. Through cooperative relationships, CELLspace encourages the celebration of intergenerational, cross-cultural collaborations and the promotion of social justice."

Reid and Gaines say they are committed to that same mission even as they seek to make the space more vibrant and accessible, and with a greater focus on the emerging new global consciousness.

Sup. David Campos, who represents the Mission, said CELLspace is an important community institution and he's happy to hear the new owners plan to continue its current programming. "It sounds like it's a positive thing, we'll reach out to them and get more specifics and see how we can work with them." **SFBG**



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GIRL ON WALL

BY CAITLIN DONOHUE
caitlin@sfbg.com

STREET SEEN *Welcome welcome, friends, to my new column. You'll wanna check back here for Bay Area style — clothes, weed, art, sex, y'know. But this week, international women's studies: a Puerto Rican street artist on domestic violence, in her home town.*

It may have been the moment of my recent trip to check out San Juan's first street art festival.

Artist Sofia Maldonado was teaching no less than four high school females how to properly shade the middle fingers extending from two painted yellow fists. Lunchtime traffic whizzes past Maldonado's mural in San Juan's Santurce neighborhood, site of the 12-plus walls that would be painted as part of the week-long Los Muros Hablan. Small, wandering packs of street art fans stopped by intermittently, snapping photos, talking among themselves.

The 28-year old Maldonado's mural is pretty dreamy for anyone overdosed on commercial, overly-testosteroned street art. It addresses domestic violence in Puerto Rico, showing a bashed-but-not-beaten beauty and those fists, which — once properly shaded — were lettered with “*basta ya*/enough already.” The work's not soft, despite the bright colors she used to paint it.

Days earlier, when the moderator at a panel discussion at San Juan's contemporary art museum that was part of the Los Muros Hablan programming asked the all-male panel of artists (Maldonado was south, painting a commission in the town of Ponce) to weigh in on female muralists, one responded that he was in favor. “They're sexy,” he said, to a hearty laugh from the audience.

The domestic violence mural wasn't the greatest piece of artwork that was created in San Juan that week. But then, Maldonado had a different intention than many of her male peers at Los Muros Hablan. “Nowadays, I feel like doing



MALDONADO'S MURAL AT LOS MUROS HABLAN SPOKE OUT AGAINST DOMESTIC VIOLENCE — AND SPOKE TO LOCAL HIGH SCHOOLERS.

GUARDIAN PHOTOS BY
CAITLIN DONOHUE

murals is how to give back to the community.” It's the afternoon and Maldonado and I are eating at a cafe a few blocks from her wall. “Especially for girls in Puerto Rico, it's important to have a strong female representation.”

Maldonado grew up in San Juan, going to the same art school down the street that her eager assistants attend. She started painting walls with brushes when, inspired by the vivid street art on walls in France and Spain, she tired of the dull color palette available in aerosol on the island. She rolled with the boys, mainly. A few of them, from her San Juan crew, are painting alongside her at Los Muros Hablan.

After high school, she moved to New York City, got her MFA, found artistic success inside the studio too. She's on the board of Cre8tive YouTH*nk, an organization that facilitates art projects that encourage critical thinking in at-risk youth. The week after Puerto Rico, she was at the Bronx Museum, doing a mural with the help of New York kids.

She's the only female who had a wall at the festival. She's also the only artist whose work is currently taking up an entire floor at the contemporary art museum. “She's one of the best-known women these days, not only in urban art, but in visual art in Puerto Rico,” said Elizabeth Barreto, another San Juan street artist who painted in Los Muros Hablan's all-female live paint-

ing and DJ event.

Along the museum's open-air hallways, Maldonado's controversial renderings of bra-less, heavily accessorized women of color are displayed. Google search “Sofia Maldonado 42nd Street mural” for the blowback she incurred when she erected them in Times Square. Maldonado tells me that the hurt the figures dredged up among people of color says more than the piece itself.

Her new canvas work also bears the language of graffiti, the strokes, the characters. But as a medium — her work's not really about “getting up” anymore. She hasn't rejected the bold artistic mark that you have to have if you paint in the streets, but you get a sense that Maldonado knows that audacity's a tool, a microphone you use, not an end in itself.

She won't really stand for all my editorializing. Actually, she kind of wanted me to shut up about her being a female role model. Her feminism is hard to describe in a 745-word article.

“You have to know it's a male's world, like any other profession,” she tells me, shrugging off all my questions about her take on the street art gender divide. “You gotta be strong.”

But one can't help but read into her focus when it comes to education. “I don't feel like I'm representing,” she concludes. “But I do feel like I need to set an example.” **SFBG**



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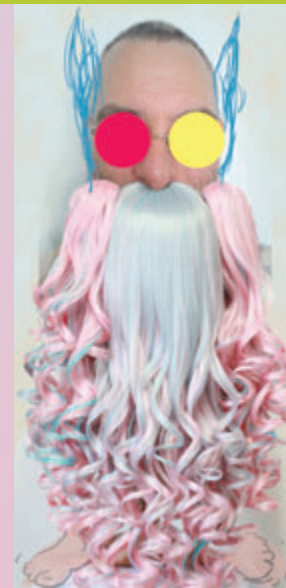
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MUSIC LISTINGS

STAFF BENDA BILILI PLAYS SLIM'S THU/25.

PHOTO BY CHRISTOPHE MACPHERSON/CRAMMED DISC

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 24

ROCK/BLUES/HIP-HOP

Action Jackson, Megaflame Elbo Room. 9pm, \$9.
Anadel, Sunrunners El Rio. 9pm, \$8.
Cabin Project, Buster Blue, Goat and Feather Hotel Utah. 8pm.
Collie Buddz, New Kingston, Holdup, Los Rakas Fillmore. 8pm, \$25.
Crime and the City Solution, Cairo Gang Slim's.

7:30pm, \$28.
Hunter Valentine, Queen Caveat, Echo Twins Cafe Du Nord. 8pm, \$8-\$10.
Jeff vs Todd Johnny Foley's Dueling Pianos. 9:30pm.
Jukebox the Ghost, Now, Now Rickshaw Stop. 7:30pm, \$12.
Keith Crossan Blues Showcase with Curtis Lawson Biscuits and Blues. 8pm, \$15.
Lord Huran, Night Moves Independent. 8pm, \$14.
Lost in the Trees, Midtown Dickens, Dana Buoy Bottom of the Hill. 8pm, \$12.
Nathan and Rachel Johnny Foley's. 9pm, free.
Rita Ora, Iggy Azalea, Havana Brown Regency Ballroom. 8pm, \$30.
Perfume Genius Swedish American Hall. 7:30pm, \$15.
Rasputina, Faun Fables Great American Music Hall. 8pm, \$16.
White Arrows, Young Digerati, Trails and Ways, Miles the DJ Brick and Mortar Music Hall. 9pm,



\$10.53-\$13.
White Manna, Midday Veil Hemlock Tavern. 8:30pm, \$7.

JAZZ/NEW MUSIC

Cat's Corner with Nathan Dias Savanna Jazz.

9pm, \$10.
Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Shirley Jones Rrazz Room. 8pm, \$40-\$45.
Natalie Macmaster Yoshi's SF. 8pm, \$30; 10pm, \$25.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.

FOLK/WORLD/COUNTRY

Sofia Talvik Cafe Royale, 800 Post, SF; www.caferyale-sf.com. 8:30pm, free.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free. With Vinyl Ambassador, DJ Silverback, DJs Green B and Daneekah.
Full-Step! Tunnel Top. 10pm, free. Hip-hop, reggae, soul, and funk with DJs Kung Fu Chris and Bizzi Wonda.
Hardcore Humpday Happy Hour RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.
Obey the Kitty: Justin Milla Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm. \$5.

THURSDAY 25

ROCK/BLUES/HIP-HOP.

Apogee Sound Club, Bobby Joe Ebola and the Children McNuggits, Love Songs Hemlock Tavern. 8:30pm, \$6.
Brother Ali, Blank Tape Beloved, Homeboy Sandman Fillmore. 8pm, \$20.
Brother Pacific, Cool Ghouls, Troubadour Dali El Rio. 8pm, \$6.
Chum Boom Boom Room. 8pm, \$10.
Conspiracy of Beards, Beauty Operators String Band, Condorosa Brick and Mortar Music Hall. 9pm, \$7-\$10.
Crazy Squeeze, Re-Volts Thee Parkside. 9pm, \$7.
Dig, French Cassettes, We Shared Milk, Wild Kindness Cafe Du Nord. 9pm, \$10.
Hip Hatchet, Brendan Thomas, Brooke D, Alexis Stevens Amnesia. 9pm, \$7-\$10.
John Lawton Trio Johnny Foley's. 9pm, free.
Light Asylum, popscene DJs Rickshaw Stop. 10pm, \$13-\$15.
Rolando Morales Biscuits and Blues. 8 and 10pm, \$15.
Peelander-Z, Electric Eel Shock, Electric Sister Bottom of the Hill. 9pm, \$10.
Public Image, Ltd. Regency Ballroom. 8:30pm, \$42.
Leon Russell Yoshi's SF. 8pm, \$35.
Staff Benda Bilili Slim's. 8pm, \$16-\$18.
Todd vs Jeff Johnny Foley's Dueling Pianos. 9:30pm.
Z-Man, BPos, DJ Troubleman John Colins, 138 Minna, SF; www.johncolins.com. 9pm, \$5 after 10pm.

JAZZ/NEW MUSIC

"John Cage Centennial Celebration" Yerba Buena Center for the Arts, 701 Mission, SF; [ybca.org](http://www.ybca.org). 8pm, \$10-\$30. "Constructions" for percussion ensemble.
Michael McIntosh Rite Spot Cafe. 9pm, free.
Shirley Jones Rrazz Room. 8pm, \$40-\$45.
Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-\$7. With DJ-hosts Pleasuremaker and Senor Oz.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 26

ROCK/BLUES/HIP-HOP

Converge, Torche, Nails, Kvelertak Slim's. 8pm, \$16-\$18.

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Elbo Room

WED 10/24 9PM \$9

ELBO ROOM PRESENTS
ACTION JACKSON
WITH **MEGAFLAME**

THU 10/25 9:30PM \$5 B4 11PM \$7 AFTER

AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS:
WITH **DJS/HOSTS**
PLEASUREMAKER & SENOR OZ
PLUS GUESTS:
SUBSUELO SOUNDSYSTEM
(CANYON CODY & GOZER)

FRI 10/26 9PM \$8 ADV \$10 DOOR

LUCIFER'S HAMMER PRESENTS
"METALWEEN PART ONE"
VON GOAT
(BAY AREA EXCLUSIVE PERFORMANCE)
DISPIRIT,
ATRIARCH (PDX),
ALTAR DE FEY

SAT 10/27 10PM \$13 ADV \$15 DOOR

120 MINUTES
FEATURING
JACKY JACK (SALEM)
DJ SET AND
BROOKE CANDY
WITH RESIDENT **DJS**
S4NTA MU3RTE
& **PLANET DEATH**
LASERS & FOG BY **FUTURE WEAPONS**
ADD ADV TIX: TICKETFLY.COM

SUN 10/28 9PM FREE B4 9:30/\$6 AFTER

DUB MISSION
PRESENTS THE BEST IN DUB, DUBSTEP,
ROOTS & DANCEHALL WITH
DJ SEP,
VINNIE ESPARZA AND
J BOOGIE (DUBTRONIC SCIENCE)

MON 10/29 9PM \$8 (\$5 IN COSTUME)

ELBO ROOM PRESENTS
JENNI & THE JERKS
THE WICKED MERCIES,
THE WHOA NELLIES

TUE 10/30 \$8 ADV \$10 DOOR

LUCIFER'S HAMMER PRESENTS
"METALWEEN PART 2"
DYSRHYTHMIA
(PROFOUND LORE)
DOGSHREDDER,
BURMESE, DIMESLAND

WED 10/31 10PM \$5 B4 11 \$10 AFTER

HALLOWEEN!!!!!!
ICEE HOT
JACKMASTER (NUMBERS),
GHOSTS ON TAPE,
SHAWN REYNALDO,
ROLLIE FINGERS

UPCOMING

THU 11/1 AFROLICIOUS
FRI 11/2 KINTO SOL
SAT 11/3 SAT NITE SOUL PARTY
SUN 11/4 DUB MISSION: DJ SEP
MON 11/5 DEATHFACE/SLEAZEMORE

ADVANCE TICKETS
WWW.BROWNPAPERTICKETS.COM

**ELBO ROOM IS LOCATED AT
647 VALENCIA NEAR 17TH**

Make-Out Room

WED 10/24 8PM FREE!

LOVE GUN!
DJ MELT W/U & SPECIAL GUEST DJ ROGER MAS
FUNK/SOUL/GLAM/HIP-HOP/DIRTY DISCO

THURS 10/ 25 7:30PM \$12

NATALY DAWN (POMPLAMOOSE)
RYAN LERMAN
9:30PM FREE!
WEB OF SOUND!
W/DJ JACKIE SUGARLUMPS

FRI 10/26 7:30 \$8

THE CAMPBELL APARTMENT • FPOD BPOD
EVERY FRIDAY 10PM \$5
LOOSE JOINTS!
DJS TOM THUMP/DAMON BELL & CENTIPEDE
BREAKS/HIP HOP/LATIN/AFROBEAT/MORE!

SAT 10/27 7:30 \$8

LITTLE FUZZY REUNION SHOW!
RUE 66
10PM \$5
EL SUPERRITMO!
EL KOOL KYLE Y DJ ROGER MAS
CUMBIA, DANCEHALL, SALSA, HIP HOP

SUN 10/28 7:30PM \$8

SENTIMENTAL SUNDAYS
SENTIMENTALS • SWEET CHARIOT
• SWEET FELONY

MON 10/29 7:30 \$10

DIGNAN PORCH (UK)
HOLY SHIT • WET DREAMS, DRY MAGIC
11PM NO COVER!
DJ VIOLENT VICKIE

TUE 10/30 6PM FREE!

AMPLIFIED SOUL:
GHOUL'S NIGHT OUT!
W/ DJ TONEARM
SPOOKY SOUNDS & MONSTER TUNES
9:30PM FREE!
LOST & FOUND
DEEP & SWEET 60S SOUL
DJS LUCKY, PRIMO & FRIENDS
3225 22nd ST. @ MISSION SF CA 94110
415-647-2888 • www.makeoutroom.com

46 SAN FRANCISCO BAY GUARDIAN EDITORIALS NEWS FOOD + DRINK FEAST PICKS ARTS + CULTURE MUSIC LISTINGS STAGE LISTINGS ON THE CHEAP FILM LISTINGS CLASSIFIEDS

MUSIC LISTINGS

Further Seems Forever, Chris Conley Bottom of the Hill. 9:30pm, \$26.
Goodnight, Texas, Elliot Randall and the Deadmen, Jesse Thomas Cafe Du Nord. 9pm, \$10-\$12.
Lights, Arkells Great American Music Hall. 8pm, \$20.
Lila Rose, Birdseye, Emily Moldy, BELI3VER Brick and Mortar Music Hall. 9pm, \$12-\$15.
Jason Marion, Todd, Jeff Johnny Foley's Dueling Pianos. 9pm.
Mitchel and Manley, Head Boggle, Bad Bad, Abyss of Fathomless Light Bluxome Point, 63 Bluxome, SF; www.bluxomepoint.com. 9pm, \$5.
Night of the Living Crrreature Thee Parkside. 9pm, free.
Pickwick, Fox and Woman, Black Cobra Vipers Rickshaw Stop. 9pm, \$13-\$15.
Slough Feg, Skelator, Midnight Chaser Hemlock Tavern. 9:30pm, \$10.
Toadies, Helmet, UME Independent. 9pm, \$25.
Top Secret Band Johnny Foley's. 9pm, free.
Von Goat, Dispirit, Atriach, Altar de Fey Elbo Room. 9pm, \$10.
Glenn Walters and the Hoodoo Rhythm Devils Biscuits and Blues. 8pm, \$20.
Wooster Boom Boom Room. 8pm, \$10.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Black Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.
Shirley Jones Razz Room. 8pm, \$40-\$45.
Allison Lovejoy Rite Spot Cafe. 9pm, free.
Wooden Fish Ensemble San Francisco Public Library, Main Branch, 100 Larkin, SF; (415) 557-4400. 3pm, free.

FOLK/WORLD/COUNTRY

Baxtolo Drom Amnesia. 9pm, \$7-\$10.

DANCE CLUBS

Fedorable Queer Dance Party El Rio. 9pm, free.
Flashback Fridays Mezzanine. 9pm, \$30.
Halloween 1980s party with Wonder Bread 5, and DJs Omar, Damon Boyle, and Billy Vidal.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs.
David Jones Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm. \$20-\$30.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Trannysnack: Halloween DNA Lounge. 9:30pm, \$15. With Heklina, Peaches Christ, Exhibit Q, Elijah Minnelli, Raya Light, and more.

Benders
SF ★ CA
KITCHEN OPEN MON-SAT AT 6PM

10/24 **"WHISKEY WEDNESDAY'S"**
\$5 PBR AND WHISKEY SHOT
ALL NIGHT LONG

10/26 **"PUNK/SCHLOCK KARAOKE"**
WITH KJ & EILEENE, 9 P.M. • FREE

10/27 **BIG, LONG NOW (S.F.)**
WITH **BURNING MONK (OAK.)**
10 P.M. • ONLY \$5

10/28 **"SCHLITZ INDUSTRY NIGHT"**
\$4 SHOTS OF FERNET BRANCA
\$2 SCHLITZ BOTTLES
\$5 SHOTS BULLIT BOURBON
\$3 STOLLI SHAKY SHOTS
FREE SNACKS FROM CLARE'S DELI

10/29 **"MOJITO MONDAYS"**
\$5 MOJITOS ALL DAY AND ASS-END
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\$1 OFF DRAFT/WEIL

10/30 **"TEQUILA TERROR TUESDAY'S"**
\$6 SHOT OF TEQUILA WITH A CAN OF TECATE

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SATURDAY 27

ROCK/BLUES/HIP-HOP

Asteroids Galaxy Tour Fillmore. 9pm, \$20.
Bay Area Heat Johnny Foley's. 9pm, free.
Nicki Bluhm and the Gramblers, Brothers Comatose Independent. 9pm, \$17.
Clamhawk Manorm My Parade Thee Parkside. 3pm, free.
Cult of Youth Hemlock Tavern. 8:30pm, \$10.
Fast Times Maggie McGarry's, 1353 Grant, SF; (415) 339-9020. 10pm, free.
Forrest Day, Ghost and the City, DJ Brother Grimm Rickshaw Stop. 9pm, \$10-\$12.
Foreverland's Thriller Halloween Ball Bimbo's. 9pm, \$22.
Wolfgang Gartner, Pierce Fulton and Popeska Regency Ballroom. 9pm, \$32-\$38.
Here We Go Magic Preservation Hall West at

SUB-MISSION ART SPACE 2183 MISSION STREET

GET NASTY, SUB/MISSION'S HAPPIE HOUR
with your host Anastasia! Wed-Sun starting at 5pm

THUR 10/25 8pm \$7-\$20
THE SWELLS, ANIMAL FRIEND, NO! NO!

FRI 10/26 10pm \$5 \$7 after 10:30pm
WARM LEATHERETTE PRESENTS: THE SWEATING TAPES BAY AREA COMPILATION RELEASE PARTY WITH BLACK JEANS, SSLEEPING DESIRESS AND DJS JASONP, J.ANASTASI, NIHAR, DREAMWEAPON, & RIEGLER

SAT 10/27 8pm \$15
BOLOCHOS SF & CIPO PUNK PRESENTS: PUNK-SKALLOWEEN WITH POP BOTTLER BOMBERS, DAY LABOR, THE 132, MORE TBA

SUN 10/28 Doors 4pm Show 5pm \$7
SYSTEM-BEYOND PRESENTS: 5 CHARACTERS IN SEARCH OF AN EXIT WITH IN YOUR SILENCE, TO PLAY AT ARMS, ECOPHAGY, OPUS DAY, THROUGH TUNNEL, EXECUTE THE CAPTOR, WALK THE ATMOSPHERE

TUES 10/30 8pm FREE!!
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the Chapel, 777 Valencia, SF; www.ticketfly.com. 9pm, \$18.
Live Evil Riptide Tavern. 9pm, free.
Mister Loveless, Transfer, Hustle and Drone Thee Parkside. 9pm, \$8.
Rod Piazza and the Mighty Flyers Biscuits and Blues. 8 and 10pm, \$22.
Red Fang, Black Tusk, Lord Dying Slim's. 9pm, \$15.
Rin Tin Tiger, Doe Eye, Steelwells, Wes Lesley and His Deadly Medley Bottom of the Hill. 9pm, \$10.
Todd, Jason Marion, Jeff Johnny Foley's Dueling Pianos. 9pm.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Shirley Jones Razz Room. 8pm, \$40-\$45.
Mr. Lucky and the Cocktail Party Rite Spot Cafe. 9pm, free.

THE BOTTOM OF THE HILL

WEDNESDAY 24 7:30 PM • \$12-21+
LOST IN THE TREES
MIDTOWN DICKENS
DANA BUOY
OF AKRON/FAMILY

THURSDAY 25 8:30 PM • \$10-11+
PEELANDER-Z
ELECTRIC EEL SHOCK
ELECTRIC SISTER

FRIDAY 26 8:30 PM • \$12-20+
FURTHER SEEMS FOREVER
CHRIS CONLEY
OF SAVES THE DAY
(SOLO ACOUSTIC)

SATURDAY 27 8:30 PM • \$10-11+
HAUNTED HOEDOWN
RIN TIN TIGER
DOE EYE
STEELWELLS
MIKE MAINS & THE BRANCHES

MONDAY 29 8:30 PM • \$10-21+
BALMORHEA
NEW RECORD ON WESTERN VINYL
YOUNG MOON
(TREVOR MONTGOMERY)

TUESDAY 30 8:30 PM • \$10-11+
NEW SPELL
(RECORD RELEASE)
TREEHOUSE ORCHESTRA
ST TROPEZ

WEDNESDAY 31 8:30 PM • \$10-21+
HALLOWEEN
TRAINWRECK RIDERS
(RECORD RELEASE)
TINY TELEVISION
RARE ANIMALS

TH 1
MR. KIND
PERFORMING "KINDRED HOTEL FOREST"
RIVER SHIVER
MARCISS

FR 2
MARK EITZEL
RECORD RELEASE
PAULA FRAZER
GOLDRING & THOMSON
THE ENABLER

SA 3
DARK DARK DARK
CO-READING
EMILY WELLS
LITTLE TEETH

SU 4
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THE BUTLERS + CYRIL JORDAN
THE FLAVOR GROOVES
OVERWHELMING COLORFAST
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THE AMAZING EMBARASSONIC
HUMAN KARAOKE MACHINE
MENS LUG
DJ CHERY G + DJ SB PRISLEY

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ONE HUNDRED PERCENT

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THE GYPSY MOONLIGHT BAND
ANJU'S PALE BLUE EYES

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BOTTOM OF THE HILL

"Not in Our Name: Dia de los Muertos Concert"
Brava Theatre, 2781 24 St., SF; www.brava.org. 8pm, \$35. With John Santos Sextet.

FOLK/WORLD/COUNTRY

Jascha Hoffman sings Caetano Veloso Red Poppy Art House. 8pm, \$10.
Will Magid's World Wide Dance Party: Ethiopique Extravaganza! Cafe Du Nord. 9pm, \$15.
Temple Bhajan Band Integral Yoga Institute, 770 Dolores, SF; (415) 821-1117. 6-8pm, \$15.

DANCE CLUBS

Blow Up Halloween Special Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm. \$5.
Club 1994 Halloween Bash Vessel, 85 Campton, SF; www.club1994.com. 10pm, \$18.
Devil Made Me Do It: Drag, Devils, Dancing El Rio. 10pm, \$10; \$5 with costume.

Thee Parkside
FULL BAR 7 DAYS • Happy Hour M-F, 2-8pm
OPEN AT 2PM, SAT/SUN AT NOON
KITCHEN OPEN DAILY • SUNDAY BRUNCH

THURSDAY 10/25 9PM \$7
THE CRAZY SQUEEZE
THE RE-VOLTS
DIRTY PILLOWS

FRIDAY 10/26 9PM FREE
CREATURES OF THE LOIN PRESENTS:
NIGHT OF THE LIVING CREATURE
DJ'S EVEY-E & A SORD

SATURDAY 10/27 3PM FREE
HAPPY HOUR SHOW
CLAMHAWK MANOR
BIG SHADOWS

SATURDAY 10/27 9PM \$8
HALLOWEEN SHOW
MISTER LOVELESS
TRANSFER
HUSTLE AND DRONE

SUNDAY 10/28 4PM FREE
TWANG SUNDAY & ST. CRISPIN'S DAY
BAR FIGHT
THE TOUGH BROTHERS
BRING A PAIR OF NEW OR BARELY

SUNDAY 10/28 8PM \$7
HALLOWEEN SHOW
CASY & BRIAN
(RECORD RELEASE)
FUTURE TWIN
DEEP TEENS

WEDNESDAY 10/31 8PM \$8
HALLOWEEN SHOW
GLITTER WIZARD
(AS THE SEEDS)
TWIN STEPS
(AS THE CRAMPS)
MEAT MARKET
(AS G.G. & THE JABBERS)
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Halloween Booooooie DNA Lounge. 9pm. \$30. A Plus D, Dada, Smash-Up Derby, with a midnight costume contest.
Mango El Rio. 3-8:30pm, \$8-\$10.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs. With DJ Ness.
120 Minutes Elbo Room. 10pm.
Temptation vs Fringe Cat Club. 9:30pm, \$5-\$8.
With DJs Blonde K, subOctave, and more.
Vinyl Boom Boom Room. 8pm, \$15. With Sonnyboy, DJ K-os.

SUNDAY 28

ROCK/BLUES/HIP-HOP

Casy and Brian, Future Twin, Deep Teens Thee

CONTINUES ON PAGE 48 >>

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THE HUNDREDS AND LIVE 105 PRESENTS
WHITE ARROWS
YOUNG DIGERATI,
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THU 10/25
CONSPIRACY OF BEARDS
BEAUTY OPERATORS
STRING BAND, CONDOROSA

FRI 10/26
HEART MACHINE
WEST COAST TOUR 2012
LILA ROSE
BIRDSEYE, EMILY MOLDY, BELI3VER

MON 10/29
CADENCE WEAPON
DIRTY GHOSTS,
NATE THE GREAT

TUE 10/30
HUSKY (AU)
BUXTON, CHAMBERLIN

WED 10/31
BRICK & MORTAR PRESENTS
FUZZ BOX HALLOWEEN
NOBUNNY
SHANNON & THE CLAMS,
POW!, THE EERIES, DJ AL LOVER

THU 11/01
RARE MONK
HORRORSCOPES,
COAST JUMPER,
ROOSEVELT RADIO

FRI 11/02
NNEKA
RAW-G WITH LIVE BAND,
EARTH AMPLIFIED, DJ LEYDIS

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WEDNESDAY 10/24
PARISH ENT GROUP &
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OMAR RODRIGUEZ LOPEZ TRIO
CRYPTS

THURSDAY 10/25
IRON FIST CIRCLE AND
TMPSHOWS.COM PRESENTS
DEATH ANGEL
25TH ANNIVERSARY
OF THE ULTRA VIOLENCE, HATRIOT,
HELLFIRE, ENEMY IN PERIL

FRIDAY 10/26
TOTAL TRASH HALLOWEEN
BASH NIGHT 1 SPONSORED
BY 1234 GO RECORDS!!!
NOBUNNY
SHANNON AND THE CLAMS,
PANGEA, AUDACITY, UZI RUSH

SATURDAY 10/27
THEPEOPLE NYE BALL
DJS CALI & CECIL, HOSTED
BY AMY NABONG & HEYLOVE*

MUSIC LISTINGS

CONT>>

Parkside. 8pm, \$7.
Earth, Fontanelle, Stebmo Great American Music Hall. 8pm, \$16.
Godwaffle Noise Pancakes: Medicine Cabinet, Lycanthropic Legions of Noise, Arachnid Archade Lab, 2948 16 St, SF; www.thelab.org. noon, \$5-\$10.
“**Golden Gate Blues Society Presents: IBC Challenge Final**” Biscuits and Blues. 5pm, \$20.
Harold Ray Dead in Concert, Gregors, Outlaw Hemlock Tavern. 6pm, \$6.
Indubious Rockit Room. 9pm, \$10.
John Lawton Trio Johnny Foley’s. 9pm, free.
SLIG Hotel Utah. 8pm, \$6.
Timeflies Presents: One Night Tour, DJ Ev Slim’s. 8pm, \$16-\$18.
Mary Wilson Venetian Room at the Fairmont, 950 Mason, SF; www.bayareacabaret.org. 7pm,

\$40-\$75.

JAZZ/NEW MUSIC

Lua Hadar and Francofonia Bliss Bar, 4026 24th St, SF; www.blissbarsf.com. 4:30pm, \$10.
“**John Cage Centennial Celebration**” Yerba Buena Center for the Arts, 701 Mission, SF; www.ybca.org. 8pm. “Musicircus,” 40 Cage works.
Shirley Jones Rrazz Room. 5pm, \$40-\$45.

FOLK/WORLD/COUNTRY

Heel Draggers, West Nile Ramblers Amnesia. 8pm, \$5-\$10.
Brian Stevens Brainwash Cafe. 7pm, free.
“**Twang Sunday**” Thee Parkside. 4pm, free. With Bar Fight, Tough Brothers.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, \$6. With DJ Sep,

Vinnie Esparza, and J. Boogie.
Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

MONDAY 29

ROCK/BLUES/HIP-HOP

Balmorhea, Young Moon Bottom of the Hill. 9:30pm, \$10.
Cadence Weapon Brick and Mortar Music Hall. 9:30pm, \$8-\$10.
Damir Johnny Foley’s. 9pm, free.
Daughter, Choir of Young Believers Independent. 8pm, \$12.
Jenni and the Jerks, Wicked Mercies, Whoa Nellies Elbo Room. 9pm, \$8; \$5 in costume.
One F, NVS, Mean Faces El Rio. 7pm, \$5; \$3 with costume.
“**SFRMA.org performs Pink Floyd’s ‘Dark Side**

of the Moon’ and Portishead’s ‘Dummy’” Great American Music Hall. 8pm, \$15.

JAZZ/NEW MUSIC

Mike Burns Rite Spot Cafe. 8:30pm, free.

FOLK/WORLD/COUNTRY

Front Country Amnesia. 8pm.

TUESDAY 30

ROCK/BLUES/HIP-HOP

All Time Low, Summer Set, Downtown Fiction, Hit the Lights Fillmore. 7pm, \$25.
Sophie Barker Yoshi’s SF. 8pm, \$14.
Disclosure, DJ Dials, Sleazemore Independent. 9pm, \$20.

Dysrhythmia, Dog Shredder, Burmese, Dimesland Elbo Room. 9pm, \$10.
Fat Tuesday Band Biscuits and Blues. 8 and 10pm, \$15.
Hannah Georgas Cafe Du Nord. 7:30pm, \$12.
New Spell, Treehouse Orchestra, St. Tropez Bottom of the Hill. 9pm, \$10.
Other Lives, Indians Great American Music Hall. 8pm, \$16.
Stan Erhart Band Johnny Foley’s. 9pm, free.
Sweat Lodge, No Bone, Standard Poodle Knockout. 9:30pm, \$6.
Tiger High, Some Days, Flytraps Hemlock Tavern. 8:30pm, \$7.
Wave Commission, Redwood Wires, Phone Sex Operators El Rio. 7pm, \$3.

FOLK/WORLD/COUNTRY

Toshio Hirano Rite Spot Cafe. 9pm, free.
Sofia Talvik, Arcadio Amnesia. 9:30pm, \$7. **SFBG**

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SF CHRONICLE

“BREATHTAKING!”
MERCURY NEWS/CCTIMES

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NY TIMES

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World-premiere production · Starts Nov 9

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UTAH

WEDNESDAY 10/24
8PM • \$7 ADV & DOOR

- The Cabin Project
- Buster Blue
- The Goat & The Feather

THURSDAY 10/25
9PM • \$8 ADV & \$10 DOOR

- Lindsay Fuller
- Kala Wilson
- Shelley Doty

FRIDAY 10/26
9PM • \$10 ADV & DOOR

- ZZ Ward
- Yellow Red Sparks
- Lara Johnston

SATURDAY 10/27
9PM • \$10 ADV & DOOR

- Army Navy
- Split Screens
- Tidelands

SUNDAY 10/28
8PM • \$6 ADV & DOOR

- Pony Fight
- Slig
- Mission Blackout

MONDAY 10/29
8PM • \$FREE
Bay Guardian Readers Poll Best Open Mic

- Open mic with Brendan Getzell

TUESDAY 10/30
8PM • \$10 ADV & DOOR

- From Indian Lakes
- PK
- UVTraveler

WEDNESDAY 10/31
9PM • \$5 ADV & DOOR

- Callow
- Yassou Benedict
- Buffalo Bones

THURSDAY 11/01
8PM • \$8 ADV & DOOR
Songwriters in the Round:

- Heather Combs
- Tom Rhodes
- Melissa Phillips
- Ashleigh Flynn

FRIDAY 11/02
9PM • \$8 ADV & \$10 DOOR

- 3 Ring Simian
- Hurricane Thursday
- The Kozmos

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HUNTER VALENTINE
QUEEN CAVEAT
ECHO TWIN

WEDNESDAY OCTOBER 24TH 7:30PM (\$15) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:

PERFUME GENIUS
DUSTED

THURSDAY OCTOBER 25TH 9PM \$10 (INDIE)

THE DIG
FRENCH CASSETTES
THE WE SHARED MILK
THE WILD KINDNESS

FRIDAY OCTOBER 26TH 9PM \$10/\$12 (ROCK/AMERICANA)

GOODNIGHT, TEXAS (RECORD RELEASE) /
ELLIOT RANDALL & THE DEADMEN
JESSE THOMAS

SATURDAY OCTOBER 27TH 9PM \$15 (WORLD)

WILL MAGID’S WORLD WIDE DANCE PARTY:
ETHIOPIQUE EXTRAVAGANZA!
FEATURING: ELIAS NEGASH /
WILL MAGID TRIO
MSK.FM (DJ) • IZZYWISE (DJ)

TUESDAY OCTOBER 30TH 7:30PM \$12 (ROCK/POP)

HANNAH GEORGAS (WITH BAND) /
PATRICK PARK

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DOUBLE DUCHESS

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UPSTAIRS AT THE SWEDISH AMERICAN HALL:

MATT WERTZ

THURSDAY NOVEMBER 1ST 7:30PM \$10/\$12 (ROCK)

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TITAN UPS
JL STILES • PRAIRIE DOG
NIGHTGOWN

FRIDAY NOVEMBER 2ND 8PM \$17/\$20 (ROCK/POP) ALL AGES
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CHILLY GONZALES: SOLO PIANO II

FRIDAY NOVEMBER 2ND 9PM \$13/\$15 (ROCK/POP)

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SUNDAY NOVEMBER 4TH 8:30PM \$10 (ROCK/POP)

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MONDAY NOVEMBER 5TH 7:30PM \$10 (ROCK/FOLK)

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STEAKHOUSE

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LUKE REYNOLDS

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11.15 CLASSIXX + RAC
11.16 NO WAY BACK I MODEL 500
11.17 THE TWELVES (LIVE)
11.21 J BOOG + BAYONICS
11.23 DJ QUIK (LIVE BAND)
11.30 FRENCH MONTANA
12.01 SIMIAN MOBILE DISCO
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12.15 THE SOFT MOON
12.18 SUNN O)))
12.31 REMEDY NYE
1.19 THE BUDOS BAND

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STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THEATER

OPENING

Elektra Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-110. Previews Thu/25-Sat/27 and Tue/30, 8pm (also Sat/27, 2pm). Opens Oct 31, 8pm. Runs Wed-Sat and Nov 13, 8pm (also Nov 3, 7, 10, and 17, 2pm); Sun, 2pm (also Nov 4, 7pm). Through Nov 18. Academy Award winner Olympia Dukakis stars in Sophocles' Greek tragedy.

The Hundred Flowers Project Thick House, 1695 18th St, SF; www.crowdedfire.org. \$10-35. Previews Thu/25-Fri/26, 8pm. Opens Mon/29, 8pm. Runs Wed-Sat, 8pm. Through Nov 17.

Crowded Fire Theater presents the world premiere of Christopher Chen's election-year drama about a theater company who get carried away while working on a play about Mao Tse Tung and the birth of modern China.

Lost Love Mojo Theatre, 2940 16th St, Ste 217, SF; www.mojotheatre.com. \$28. Opens Wed/24, 8pm. Runs Wed-Sat, 8pm. Through Nov 17. Peter Papadopoulos directs the West Coast premiere of his climate-change comic tragedy at Mojo Theatre.

Phaedra's Love Bindlestiff Studios, 185 Sixth St, SF; www.doitliveproductions.com. \$15. Opens Sat/27, 8pm. Runs Wed-Sat, 8pm. Through Nov 17. Do It Live! Productions presents Sarah Kane's reinvention of the Phaedra myth.

The Rainmaker Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Opens Fri/26, 8pm. Runs Fri-Sat, 8pm. Through Dec 22. Shelton Theatre preforms N. Richard Nash's classic drama.

BAY AREA

The Sound of Music Julia Morgan Theatre, 2640 College, Berk; www.berkeleyplayhouse.org. \$15-35. Previews Thu/25, 7pm; Sat/27, 2pm. Opens Sat/27, 7pm. Runs Thu-Sat, 7pm (also Sat, 2pm); Sun, noon and 5pm. Through Dec 2. Berkeley Playhouse opens its fifth season with the Rodgers and Hammerstein musical.

ONGOING

And That's What Little Girls Are Made Of Tides Theatre, 533 Sutter, SF; www.whatgirlsaremadeof.com. \$20-30. Thu-Sat, 8pm; Sun, 2pm. Through Nov 4. Jennifer Wilson's multimedia play chronicles her attempts to break into the male-dominated world of venture capital funds.

Bound By Blood Boxcar Theatre Playhouse, 505 Natoma, SF; www.ianiroproductions.com. \$20. Thu/25-Sat/27, 8pm. Eric Inman's *Bound By Blood* explores the devastating human fallout of the AIDS crisis as experienced by the two families — one of blood relations and one of chosen friends — of a young gay man, whose death affects them all. This is Inman's first full-length play, which helps to explain the often-clunky dialogue and under-developed characters that unfortunately obscure the play's dramatic potential, but the ideals he champions within — tolerance, self-acceptance, integrity, loyalty, love — are ones well worth exploring, even imperfectly. (Gluckstern)

Elect to Laugh Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. Tue, 8pm. Through Nov 6. \$15-50. Veteran political comedian Will Durst emphasizes he's watching the news and keeping track of the presidential race "so you don't have to." Durst knows his politics and comedy backwards and forwards, and the evolving show, which pops up at the Marsh every Tuesday in the run-up to election night, offers consistent laughs born on his breezy, infectious delivery. (Avila)

Fat Pig Boxcar Theatre Studio, 125A Hyde, SF; www.brownpapertickets.com. \$20. Thu-Sat, 8pm. Through Nov 10. Theater Toda presents Neil LaBute's dark comedy about a man who faces scrutiny from his friends when he falls for a plus-sized woman.

Fierce Love: Stories From Black Gay Life New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-37. Wed/24-Sat/27, 8pm; Sun/28, 2pm. Pomo Afro Homos performs a revival of its 1991 hit about the struggles of African American gay men in America.

The Fifth Element: Live! Dark Room Theater, 2263 Mission, SF; www.darkroomsf.com. Fri/26-Sat/27, 8pm. Comedicated adaptation of the 1997 Luc Besson sci-fi epic.

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34.

THE HUNDRED FLOWERS PROJECT

PHOTO BY ABIE HADJITARKHANI



Fri-Sat, 8pm (no show Nov 17). Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

Geezer Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$30-100. Sat, 8pm; Sun, 7pm. Through Nov 18. Geoff Hoyle's popular solo show about aging returns.

Love in the Time of Zombies Café Royale, 800 Post, SF; sftheaterpub.wordpress.com. Free (\$5 donation suggested). Mon/29-Tue/30, 8pm. San Francisco Theater Pub performs Kirk Shimano's "rom-zom-com."

The Real Americans Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$25-50. Fri/26, 8pm; Sat/27, 8:30pm. Dan Hoyle's hit show, inspired by the people and places he encountered during his 100-day road trip across America in 2009, continues.

Roseanne: Live! Rebel, 1760 Market, SF; www.brownpapertickets.com. \$25. Wed, 7 and 9pm (no shows Oct 31). Through Nov 14. Lady Bear, Heklina, D'Arcy Drollinger, and more star in this tribute to the long-running sitcom.

The Scotland Company Exit Theatre, 156 Eddy, SF; www.thunderbirdtheatre.com. \$15-25. Thu/25-Sat/27, 8pm. Thunderbird Theatre Company performs Jake Rosenberg's new comedy.

Shocktoberfest 13: The Bride of Death Hypnodrome, 575 10th St, SF; www.thrillpeddlers.com. \$25-35. Thu-Sat, 8pm. Through Nov 17. Thrillpeddlers' seasonal assortment of yeasty Grand Guignol playlets is a mixed bag of treats, but it all goes so nicely with the autumnal slink into early nights and dark cravings. All of it comes capped, of course, by the company's signature lights-out spook show. (Avila)

"Strindberg Cycle: The Chamber Plays in Rep" Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. \$10-50 (festival pass, \$75). Previews Thu/25, 7:30pm and Fri/26, 8pm (part two); Nov 1, 7:30pm and Nov 2, 8pm (part three). Opens Sat/27, 8pm (part two) and Nov 3, 8pm (part three). Runs Thu, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 5pm. Through Nov 18. Cutting Ball performs a festival of August Strindberg in three parts: *The Ghost Sonata*, *The Pelican* and *The Black Glove*, and *Storm and Burned House*.

The Waiting Period Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Thu-Fri, 8pm; Sat, 5pm. Extended through Dec 8. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila)

BAY AREA

Acid Test: The Many Incarnations of Ram Dass Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$15-50. Thu-Fri, 8pm; Sat, 5pm. Through Nov 24. Lynne Kaufman's new play stars Warren David Keith as the noted spiritual figure.

Assassins Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-30. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Nov 4. Shotgun Players interrupts this season of dreary electoral debates with an important announcement about the country you live in, as the sure and provocative 1990 musical by Stephen Sondheim (music and lyrics) and John Weidman (book) stitches together American history's odd assortment of successful and failed presidential assassins to explore the darker recesses of the national mythos. Director Susannah Martin's strong cast and musical director David Möschler's lively eight-piece band insure a raucous, thoughtful, and intimate American fever dream. (Avila)

Within the Wheel Live Oak Park, 1301 Shattuck, Berk; www.raggedwing.org. Free. Thu-Sat, 6pm (last entry 7:30pm; special Halloween show Oct 31). Through Nov 3. Ragged Wing Ensemble presents an immersive performance experience inspired by the Tibetan Book of the Dead. **SFBG**

ON THE CHEAP

Listings compiled by George McIntire. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 24

"A Passion for Waiting: Messianism, History, and the Jews" International House Auditorium, UC Berkeley, 2299 Piedmont, Berk. (510) 643-7413, www.grad.berkeley.edu/lectures. 4:10pm, free. Literary editor of *The New Republic* and author of *Nuclear War Nuclear Peace*, *Against Identity*, and *Kaddish* Leon Wieseltier will be delivering this lecture as part of the UC Berkeley Graduate School lecture series.

Sister Spit anthology release party City Lights, 261 Columbus, SF. (415) 362-8193, www.citylights.com. 7pm, free. Join author Michelle Tea at the City Lights bookstore in what promises to be an uproarious night celebrating the best of feminist, queer-centric writing. Occupying center stage at this event will be the debut of the anthology *Sister Spit: Writing, Rants, and Reminiscence from the Road*, a collection of poetry and narratives from Tea's beloved spoken word tours.

Altered Barbies 50 Shotwell, SF. (415) 240-2202, www.alteredbarbie.com. Through Nov.18. Opening reception: 1-8pm, free. This year's installment of the vaulted altered Barbies will be politically-themed (as is appropriate.) Babs for president? This exhibition invites participants to project their thoughts on cultural and social issues through the medium of unrealistically-proportioned plastic women, in an effort to facilitate community-building discourse.

FRIDAY 26

Vintage Poster Fair Conference Center Building A, Fort Mason Center, SF. (800) 856-8069, www.posterfair.com. Fri/26, 5-9pm; Sat/27, 10am-7pm; Sun/28, 10am-6pm, free—\$15. The International Vintage Poster Fair makes a return to San Francisco this year, and taking center stage will be "Seven Deadly Sins," exhibit showcasing vintage posters from as far back as the 1890s.

"From Here" UGallery, 3367 20th St., SF. (415) 742-8417, www.ugallery.com. Through Dec/28. Opening reception: 6-9pm, free. A manifestation of the Bay Area's rich diversity through art. Come witness Mexican artist Pablo Solares's portraits of his fellow countrymen, Korean artist Michael Van farmland depictions, and the conceptual imagery of Lana Williams.

SATURDAY 27

Chinatown history presentation SFPL, 100



FIND WONDERFUL WALLWEAR AT THE VINTAGE POSTER FAIR (FRI/26).

FOR MORE ARTS CONTENT VISIT SFBG.COM/PIXEL_VISION

FILM LISTINGS



DOONA BAE (CENTER) PLAYS A ROBO-WAITRESS IN *CLOUD ATLAS*, OUT FRI/26. PHOTO BY JAY MAIDMENT

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Chasing Mavericks The Bay Area's big-wave spot hits the big screen, with Gerard Butler and Jonny Weston as real-life surfers Rick "Frosty" Hesson and Jay Moriarty. (1:45)

Cloud Atlas Cramming the six busy storylines of David Mitchell's wildly ambitious novel up into just three hours — the average reader might have thought at least 12 would be required — this impressive adaptation directed (in separate parts) by Tom Tykwer (1998's *Run Lola Run*) and *Matrix* siblings Lana and Andy Wachowski has a whole lot of narrative to get through, stretching around the globe and over centuries. In the mid 19th century, Jim Sturgess' sickly American notory endures a long sea voyage as reluctant protector of a runaway-slave stowaway from the Chatham Islands (David Gyasi). In 1931 Belgium, a talented but criminally minded British musician (Ben Whishaw) wheedles his way into the household of a famous but long-inactive composer (Jim Broadbent). A chance encounter sets 1970s San Francisco journalist Luisa (Halle Berry) on the path of a massive cover-up conspiracy, swiftly putting her life in danger. Circa now, a reprobate London publisher's (Broadbent) huge windfall turns into bad luck that gets even worse when he seeks help from his brother (Hugh Grant). In the not-so-distant future, a disposable "fabri-cant" server to the "consumer" classes (Doona Bae) finds herself plucked from her cog-like life for a rebellious higher purpose. Finally, in an indeterminately distant future after "the Fall," an island tribesman (Tom Hanks) forms a highly ambivalent relationship toward a visitor (Berry) from a more advanced but dying civilization. Mitchell's book was divided into huge novella-sized blocks, with each thread split in two; the film wastes very little time establishing its individual stories before beginning to rapidly intercut between them. That may result in a sense of information (and eventually action) overload, particularly for non-readers, even as it clarifies the connective tissues running throughout. Compression robs some episodes of the cumulative impact they had on the page; the starry multicaasting (which in addition to the above mentioned finds many uses for Hugo Weaving, Keith David, James D'Arcy, and Susan Sarandon) can be a distraction; and there's too much uplift forced on the six tales' summation. Simply put, not everything here works; like the very different *Watchmen*, this is a rather brilliant "impossible adaptation" screenplay (by the directors) than nonetheless can't help but be a bit too much. But so much does work — in alternating currents of satire, melodrama, pulp thriller, dystopian sci-fi, adventure, and so on — that *Cloud Atlas* must be forgiven for being imperfect. If it were perfect, it couldn't possibly sprawl as imaginatively and challengingly as it does, and as mainstream movies very seldom do. (2:52) *Balboa, California, Presidio*. (Harvey)

Fun Size When a teen (Victoria Justice) is forced to baby-sit her brother the night of *the* social event of the Halloween season, PG-13 chaos ensues. (1:45) *Shattuck*.

Masquerade A king hires an actor from the local village (both portrayed by Korean megastar Byung-hun Lee) to be his body double in this historical drama. (2:11) *Metreon*.

Nobody Walks In Ry Russo-Young's LA-set film, from a screenplay co-written with Lena Dunham, an alluring young woman named Martine (Olivia Thirlby) is welcomed into the Silver Lake home of psychotherapist Julie (Rosemarie DeWitt) and sound engineer Peter (John Krasinski), who has agreed to help Martine with the soundtrack for her film, destined for a gallery installation back in New York. While Martine's film constructs a fiction around the fevered activities of the insect world,

CONTINUES ON PAGE 50 >>



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FILM LISTINGS

CONT>>

Russo-Young's drifts quietly through the lives of its human household, offering glimpses of the romantic preoccupations of a teenage daughter (India Ennenga) and Julie's interactions with one of her patients (Justin Kirk), and revealing a series of relationships hovering tensely on the border of unsanctioned behavior. The uncomfortable centerpiece is the intimacy that develops between Peter and Martine; tracking their progress through the family's sprawling home as the two collect sounds for her project, the camera zooms in toward the sources, making the spaces the pair inhabit seem ominously small. Their eventual collision is unsurprising, but Peter hardly comes across as a besieged, frustrated family man. He tells Martine that "marriage is complicated," but against the warm, appealing backdrop of his and Julie's home life, it sounds like a pretty flimsy excuse for kissing a pretty, proximal

23-year-old. As for Martine, she seems not to need any rationale. But even factoring out the callousness of youth (or at least the genre of youth presented here), the film offhandedly suggests that the tipping point away from domestic happiness is depressingly easy to reach. (1:22) *Bridge, Shattuck*. (Rapoport) **Pusher** A pusher has been pushed to the limit—this time around in a charm-free, deal-driven London. This remake of the Nicolas Winding Refn's 1996 hit was given the seal of approval by the *Drive* (2011) auteur, who took a role here as an executive producer, with Luis Prieto in the director's seat. Prieto does his best to keep the pressure on at all moments, as small-time heroin dealer Frank (Richard Coyle, resembling Dominic West in urban-hustler safari mode) undergoes the worst week of his life. He appears to have a tidy little existence with goofy, floppy-haired cohort Tony (Bronson Webb) by his side and delicately beautiful stripper Flo (Agness Deyn) providing sexual healing and safe harbor for his dough. He has just hooked up drug

mule Danaka (Daisy Lewis) to bring back a batch from Amsterdam when acquaintance Marlon (Neil Maskell) hits him up for a large order. Frank goes to his supplier Milo (Zlatko Buric, reprising his role in the original), an avuncular sort who pushes baklava in space sprinkled with wedding-cake-like gowns. Frank already owe him money and can't cover the heroin's cost, but this is a business built on trust, as fragile as it is, and Milo likes him, so he goes along, provided Frank returns the money immediately. Those tenuous ties of understanding are tested when cops bust Frank and Marlon and the former must dump the dope in a park pond. He refuses to give up his connections to the cops but finds that the loyalty of others is being tested when it comes to threats, cash, and even love. Prieto is a more self-consciously lyrical moviemaker than Refn, choosing to a vaguely *Trainspotting*-style cocktail of life surrealism and slightly cheesy low-bud effects like vapor-trail headlights to replicate the highs and lows of Frank's joyless clubland hustle. Still, he makes us feel Frank's stress, amid the fatalistic undertow of the narrative, and his sense of betrayal when *Pusher*'s players turn, despite a smalltime pusher's workman efforts to shore up against the odds. (1:29) *Presidio*. (Chun)

Question One *Question One* goes behind the scenes of the 2009 campaign concerning the referendum which reversed legislature granting same-sex couples the right to marry in Maine. The film investigates both sides of the story, including marriage dreams of queer families and confessions of regret from the appointed leader for the Yes on One Campaign, Marc Mutty. Though listening to preachers and activists devalue love between two men or two women might make you cringe, the inclusion of these moments creates an emotionally tense experience that will remind you how important it is to bounce back from defeat. It shows that the next step will have to be more than just rallying voters, it will require a change in ideology — an understanding that gays who wish to marry deserve equal rights, not religious salvation. As Darlene Huntress, the director of field operations for the No on One Campaign says, "I want to sit down and break bread with these people. I want to sit down and say get to know me — open your mind up enough to get to know me." (1:53) *Vogue*. (Molly Champlin)

The Sessions Pollio has long since paralyzed the body of Berkeley poet Mark O'Brien (John Hawkes) from the neck down. Of course his mind is free to roam — but it often roams south of the personal equator, where he hasn't had the same opportunities as able-bodied people. Thus he enlists the services of Cheryl (Helen Hunt), a professional sex surrogate, to lose his virginity at last. Based on the real-life figures' experiences, this drama by Australian polio survivor Ben Lewin was a big hit at Sundance this year (then titled *The Surrogate*), and it's not hard to see why: this is one of those rare inspirational feel-good stories that doesn't pander and earns its tears with honest emotional toil. Hawkes is always arresting, but Hunt hasn't been this good in a long time, and William H. Macy is pure pleasure as a sympathetic priest put in numerous awkward positions with the Lord by Mark's very down-to-earth questions and confessions. (1:35) *Embarcadero*. (Harvey)

Silent Hill: Revelation 3D *Game of Thrones'* Sean Bean and Kit Harington are both in this video game adaptation, which may be its only bragging point. (1:34)

Wake in Fright See "Points Of No Return." (1:54) *Opera Plaza, Shattuck*. **SFBG**

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REP CLOCK

Schedules are for Wed/24-Tue/30 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-10. "Fragile Memories: Images of Japan," with Ute Aurand in person, Thu, 7:30. More info on this event at www.sfcinematheque.org. "Emergent Phenomena: The Computational Cinema of Gregg Biermann," Fri, 8. "Other Cinema:" "Divine's Secrets of the Paranormal," with Christian Divine in person, Sat, 8:30. More info on this event at www.othercinema.com.

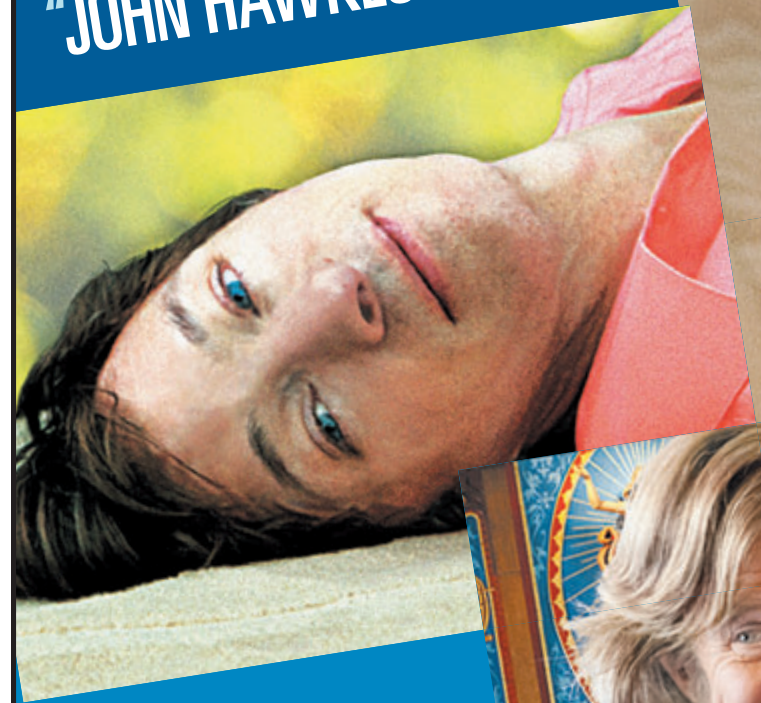
BALBOA 3630 Balboa, SF; www.cinemasf.com. \$7.50-15. "City Scenes 7:" **The Wiz** (Lumet, 1978), with live performance by Harry and the Hitmen, Thu, 9 (music at 8). **Halloween** (Carpenter, 1978), Tue/30 and Oct 31, 10pm. New HD transfer; screens with a short doc about the film's impact.

BERKELEY COMMUNITY MEDIA 2239 Martin

CONTINUES ON PAGE 52 >>

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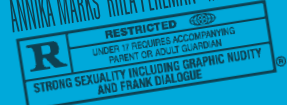
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FILM LISTINGS

CONT>>

Luther King, Jr. Way, Berk; www.betv.org. \$5-10. "BCM Horror Film Festival," featuring works by local indie filmmakers, Sat, 7.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**Cosmopolis** (Cronenberg, 2012), Wed, 2, 7, and **Fight Club** (Fincher, 1999), Wed, 4, 9:10. •**Dracula** (Badham, 1979), Thu, 2:30, 7, and **Cat People** (Schrader, 1982), Thu, 4:35, 9:05. "Good Vibrations' Seventh Annual Quickies Short Erotic Film Competition," Fri, 8. More info on this event at www.goodvibes-quickies.com. "An Evening with Alton Brown," Sat, 7pm. This event, \$35; more info at www.bayareascience.org. **Contagion** (Soderbergh, 2011), Sun, 7. Sign up for free tickets at contagion.eventbrite.com. •**The Cabin in the Woods** (Goddard, 2011), Tue, 7:30, and **House of 1,000 Corpses** (Zombie, 2002), Tue, 9:25.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Fat Kid Rules the World** (Lillard, 2012), Wed-Thu, call for times. "Science on Screen: Math = Magic: How Science Powers Pixar's Animation," Sun, 7. This event, \$12. **DAVIES SYMPHONY HALL** 201 Van Ness, SF; www.sfsymphony.org. \$20-60. **The Cabinet of Dr. Caligari** (Wiene, 1920) with "Camera Man's Revenge" (Starewicz, 1912), Tue, 7. With a mini-recital and live accompaniment by organist Cameron Carpenter.

EMBARCADERO One Embarcadero Center, SF; www.sffs.org. \$12-13. "French Cinema Now:" **Camille Rewinds** (Lvovsky, 2012), Wed, 6:30 and Sat, 3:30; **Donoma** (Carrenard, 2011), Wed, 9:15 and Sun, 1:30; **Aliyah** (Wajeman, 2012), Thu, 6:30 and Mon, 9; **My Worst Nightmare** (Fontaine, 2011), Thu, 8:45 and Sat, 6:30; **All Together** (Robelin, 2011), Fri, 4 and Sat, 1:15; **Mobile Home** (Piot, 2012), Fri, 6:30 and Sun, 9; **A World Without Women** (Brac, 2011) with "Stranded" (Brac, 2009), Fri, 9:15 and Sun, 6:30; **Hors Satan** (Dumont, 2011), Sat, 9 and Mon, 6:15; **Louise Wimmer** (Mennegun, 2011), Sun, 4:30 and Tue, 9; **Sister** (Meier, 2011), Tue, 6:15.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Alternative Visions:" "Intimate Portraits: Films of Ute Aurand" (2011), with Ute Aurand in person, Wed, 7. "Life is Short: Nikkatsu Studios at 100:" **The Young Rebel** (Suzuki, 1963), Thu, 7; **Elegy to Violence** (Suzuki, 1966), Sat, 8:10. "Grand Illusions: French Cinema Classics, 1928-1960:" **Remorques** (Grémillon, 1941), Fri, 7; **Lumière d'été** (Grémillon, 1943), Fri, 8:45; **Le ciel est à vous** (Grémillon, 1944), Sun, 5. "An Army of Phantoms: American Cinema and the Cold War:" **Invasion of the Body Snatchers** (Siegel, 1956), Sat, 6:30. "LA Rebellion: Creating a New Black Cinema:" "Black Arts, Black Artists: Short Films" (1971-78), Sun, 7; **Child of Resistance** (Gerima, 1972), plus short films, Tue, 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-10. "Not Necessarily Noir III:" **Peur sur la ville (a.k.a. Night Caller/Fear Over the City)** (Verneuil, 1975), Wed, 6:10, 10:15; **The Burglars** (Verneuil, 1971), Wed, 8; **White of the Eye** (Cammell, 1987), Thu, 6, 10:45; **Manhunter** (Mann, 1986), Thu, 8:15; **Eyes of Laura Mars** (Kershner, 1978), Fri, 6, 10:30; **Body Double** (De Palma, 1984), Fri, 8:15; **Something Wild** (Demme, 1986), Sat, 1, 5:15, 9:30; **Kiss Kiss Bang Bang** (Black, 2005), Sat, 3:15, 7:30; **Cisco Pike** (Norton, 1972), Sun, 1, 5:15, 9:40; **Who'll Stop the Rain** (Reisz, 1978), Sun, 2:45, 7:15; **Night of the Following Day** (Cornfield, 1968), Mon, 6:30, 10; **After Dark My Sweet** (Foley, 1990), Mon, 8; **Sugar Hill** (Maslansky, 1974), Tue, 6:10, 10; **Ganja and Hess** (Gunn, 1973), Tue, 8. **Bel Borba Aquí** (Sun and Costantini, 2012), Wed-Thu, 6:45, 8:40.

TANNERY 708 Gilman, Berk; berkeleyunderground-films.blogspot.com. Donations accepted. "Berkeley Underground Film Society:" •**The Cabinet of Dr. Caligari** (Wiene, 1921), and **Nosferatu** (Murnau, 1922), Sun, 7:30.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$7. "Don't Fear the Vortex:" •**Bad Ronald** (Kulik, 1974), Thu, 9, and **Who Killed Teddy Bear** (Cates, 1965), Thu, 11.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$6-10. "Bullets and Bikinis: Three by Andy Sidaris:" **Savage Beach** (1989), Thu, 7:30; •**Hard Ticket to Hawaii** (1987), Sat, 7:30, and **Picasso Trigger** (1988), Sat, 9:30. **Cage/Cunningham** (Caplan, 1991), Sun, 2. Free admission. **SFBG**

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FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346310-00. The following person is doing business as HALE, 2837 Wawona St. San Francisco, CA 94116. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Oct. 5, 2012. Signed by Denyse Hale. This statement was filed by Elsa Campos, Deputy County Clerk, on Oct. 5, 2012. L#2006, Publication Dates: Oct. 17, 24, 31, Nov. 7, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346368-00. The following person is doing business as RN Consulting Services, 95 Webster St. San Francisco, CA 94117. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Oct. 10, 2012. Signed by Eve Cohen. This statement was filed by Jennifer Wong, Deputy County Clerk, on Oct. 10, 2012. L#2007, Publication Dates: Oct. 17, 24, 31, Nov. 7, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346463-00 The following person is doing business as Method Speaking, 350 Townsend #423 San Francisco, CA 94107. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Oct 1, 2012. Signed by Alan Ovson. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Oct 1, 2012. L#2002, Publication Dates: Oct 10, 17, 24, 31, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346463-00 The following person is doing business as (1) Linda Alice Ravano 1606, (2) L.A.R. 1606 , 465 18th Ave. San Francisco, CA 94121. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Oct 2, 2012. Signed by Linda Ravano. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Oct 2, 2012. L#2003, Publication Dates: Oct 10, 17, 24, 31, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346583-00. The following person is doing business as JR Holeman Consulting, 859 Carolina St. San Francisco, CA 94107. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Oct. 18, 2012. Signed by James R. Holeman. This statement was filed by Karen J. Hong Yee, Deputy County Clerk, on Oct. 18, 2012. L#2008, Publication Dates: Oct. 24, 31, Nov. 7, 14, 2012.

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ARIES

March 21-April 19

The fine art of communication involves listening as much as it does talking, Aries. Don't blab away just 'cause you want things off your chest! Feel out the receptivity of your intended audience. Be sensitive as well as articulate, so you get across what you want the other person to understand.

TAURUS

April 20-May 20

Assert strong and flexible boundaries, Taurus. You need to develop better strategies to cope with anxiety this week. Figure out what is just fear rearing its ugly head and what is actual trouble, needing to be dealt with in the light of day. Understand your problems better so you can handle them effectively and have more internal peace.

GEMINI

May 21-June 21

Don't let fearful thinking slow you down. Careful consideration of the risks you're taking is wise, but you should be daring enough to strike out in a new direction, even if things may not work out. Go boldly in the direction of what you want, instead of bolting away from what you don't.

CANCER

June 22-July 22

Rise to the occasion! You are likely to struggle with some roadblocks this week, but they are not meant to deter you on your path, only to get you to strengthen your commitment to it, or to make changes while you still can. Be humble enough to re-evaluate and strong enough to trust your instincts.

LEO

July 23-Aug. 22

This week you should be making plans for the long haul. There is no need to rush things, and if you do you're likely to miss some important facts. Make decisions, tidy up loose ends and bring things to the next level. Invest steadily in your life, Leo, because what you do now has the power to stick.

VIRGO

Aug. 23-Sept. 22

This week it's time to lay down foundations. Don't allow yourself to get caught up in the complications of fortune-telling through the running of averages in your life. Just continue to do the things you must in order to be the person you want to be. One foot in front of the other, my over-analytic friend.

LIBRA

Sept. 23-Oct. 22

All signs point you inwards. You are on the verge of making mountains outta molehills, and the best thing you can do for yourself and everyone around you is to understand the root of your feelings, instead of justifying your emotional reactions. You have to get it together before you can figure it out.

SCORPIO

Oct. 23-Nov. 21

Even if it's awkward or inconvenient, this week you need to be transparent about your limits and needs. Practice being kind and considerate of others in balance with your own desires, instead of trying to be easy going to compensate for your intense feelings. Boundaries aren't bad, bullshit is.

SAGITTARIUS

Nov. 22-Dec. 21

Wherever there's doubt, look for creative solutions. If you are willing to let life be an adventure, then you will find yourself open to more paths than you've been before. Life can bring you places you haven't yet dreamed of, but you have to be prepared to trust your instincts and not overthink things.

CAPRICORN

Dec. 22-Jan. 19

You need a break, Cappy. Your frame of mind is not the right one for figuring out how to move forward in your relationships, because you've lost contact with yourself. Don't solve problems by staring at their outsiders, this week; look within to understand what you're issues are and how to best resolve them.

AQUARIUS

Jan. 20-Feb. 18

"Surrender" has such negative connotations, but it all depends on what you're giving up, whether it's bad or not. Acknowledge your limits, Aquarius, so you can let go when the time is right. You are meant to grow with your life, even the parts that feel stuck. Don't push ahead; let things develop on their own for a while.

PISCES

Feb. 19-March 20

Optimism and trust in positive outcomes is essential to being happy, Pisces, but you've got to temper that with a patient and prudent attitude. Idealism will create unrealistic expectations this week that can leave you feeling deflated when things aren't that bad! Give the good stuff time to develop; slow and steady, pal.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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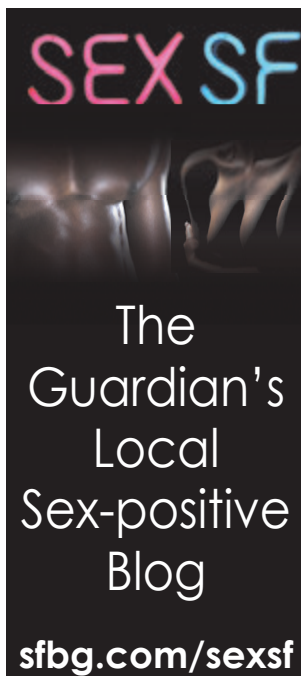
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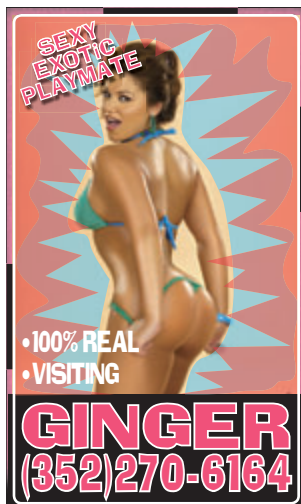
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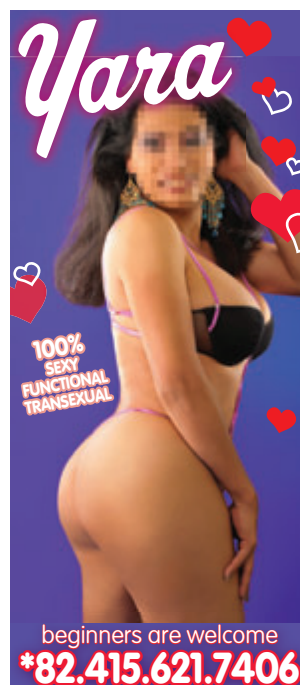


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